VISIT…

CONTENTS

	Page	CD Tracks
Introduction	5	
Tab Guide	6	
SEEK AND DESTROY		
The Riffs	8	1-13
Riff Route Map	14	14-15
Lyrics	16	
CREEPING DEATH		
The Riffs	17	16-27
Riff Route Map	22	28-29
Lyrics	24	
SAD BUT TRUE		
The Riffs	25	30-41
Riff Route Map	34	42-43
Lyrics	32	
ENTER SANDMAN		
The Riffs	35	44-57
Riff Route Map	40	58-59
Lyrics	42	
FADE TO BLACK		
The Riffs	43	60-66
Riff Route Map	47	67-68
Lyrics	48	

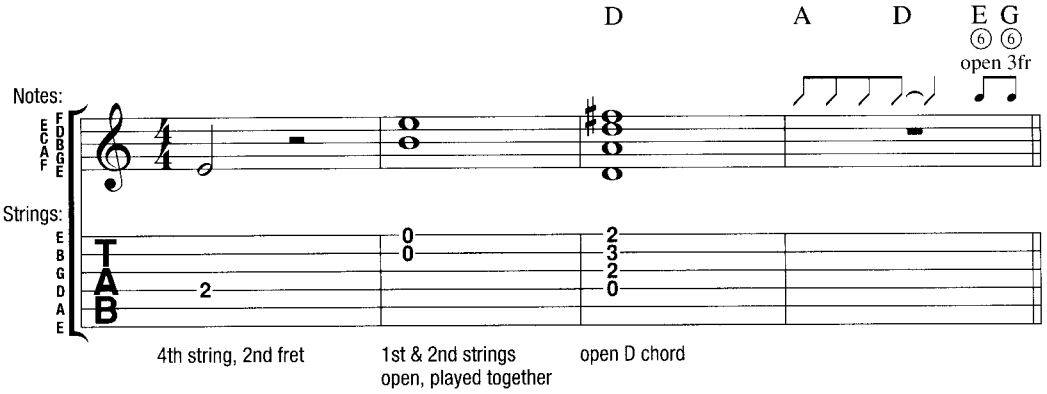
Guitar Tablature Explained

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

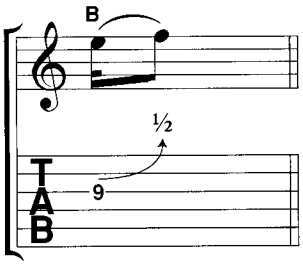
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

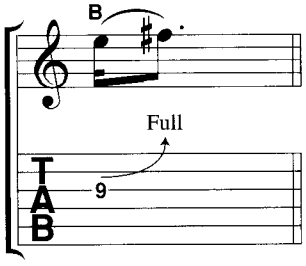


definitions for special guitar notation

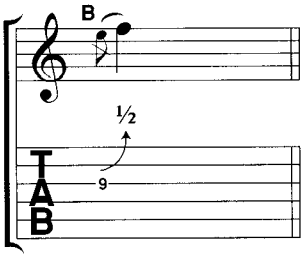
SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).



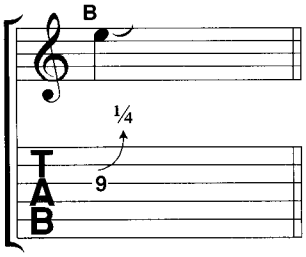
WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).



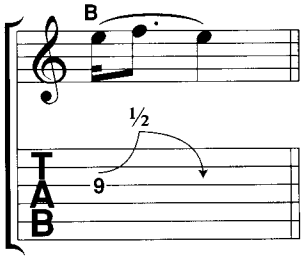
GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



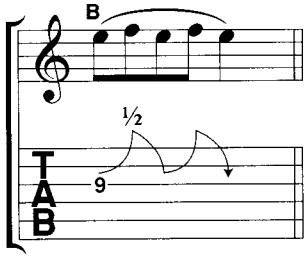
QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.



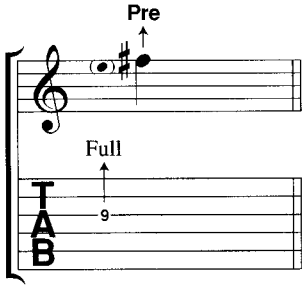
BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



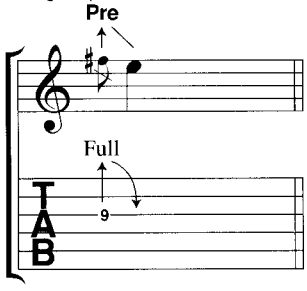
COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



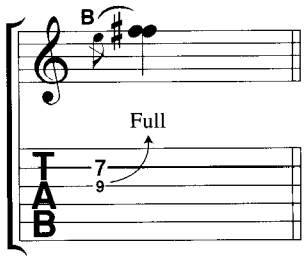
PRE-BEND: Bend the note as indicated, then strike it.



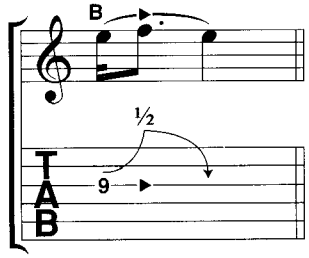
PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



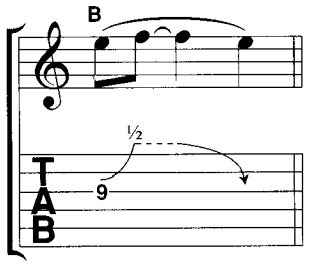
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



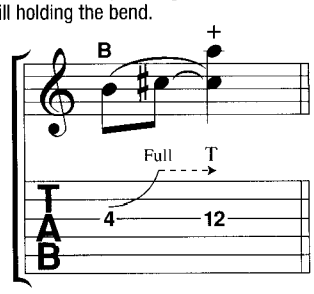
BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.



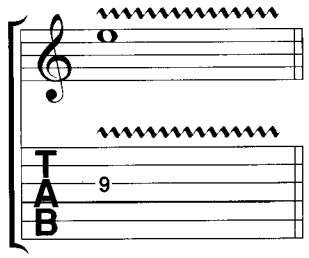
BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.



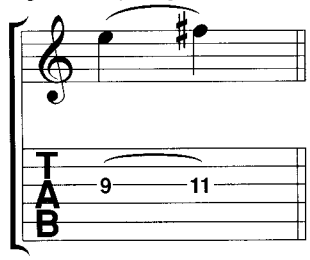
BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.



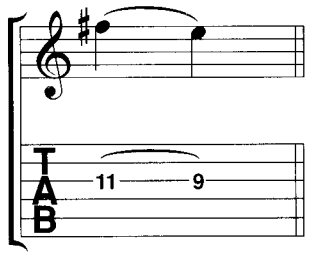
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



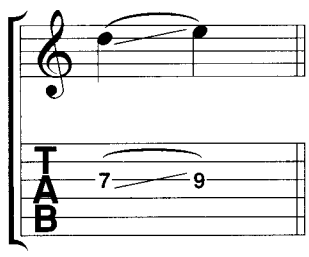
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded, Strike the first note and without picking, pull the finger off to sound the second (lower) note.

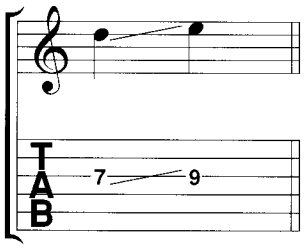


LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

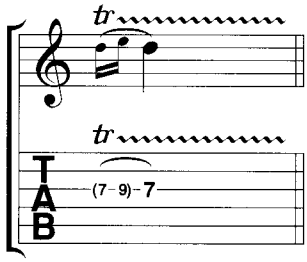


NOTE: The speed of any bend is indicated by the music notation and tempo.

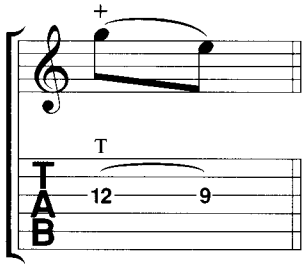
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



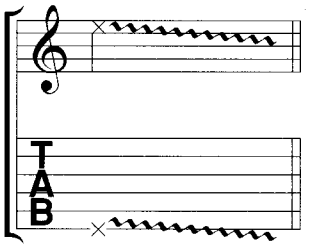
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



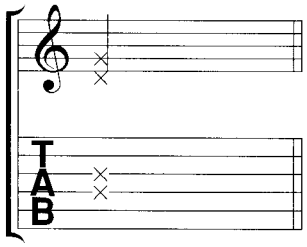
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



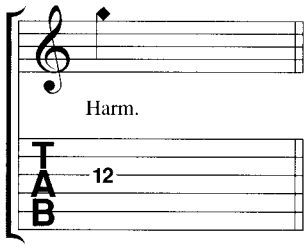
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



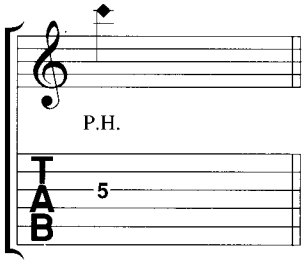
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



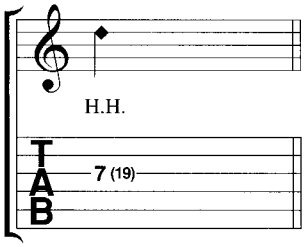
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



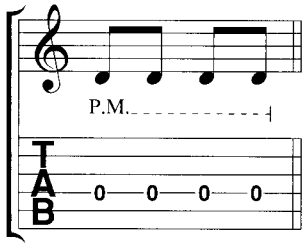
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



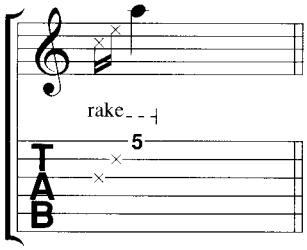
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



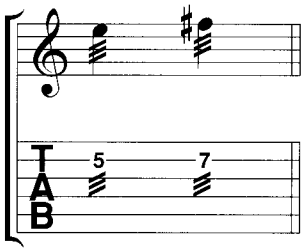
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



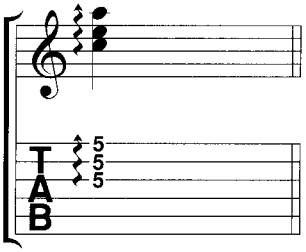
RAKE: Drag the pick across the strings indicated with a single motion.



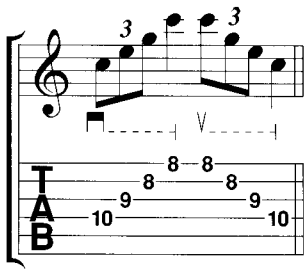
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



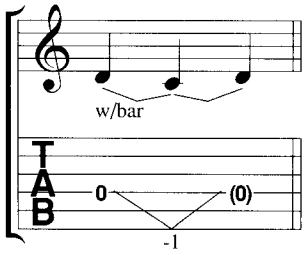
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



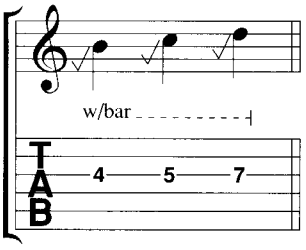
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



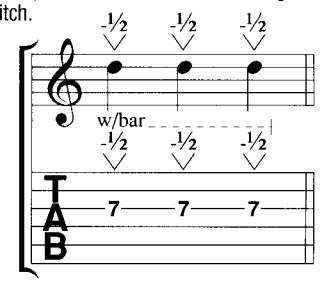
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Shorten time value of note.

• Downstroke

V • Upstroke

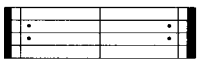
D.%. al Coda

• Go back to the sign (%), then play until the bar marked ***To Coda*** ⊕ then skip to the section marked ⊕ ***Coda***.

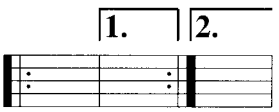
D.C. al Fine

• Go back to the beginning of the song and play until the bar marked ***Fine*** (end).

tacet • Instrument is silent (drops out).



• Repeat bars between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean: 1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

SEEK AND DESTROY

Words & Music by James Hetfield & Lars Ulrich
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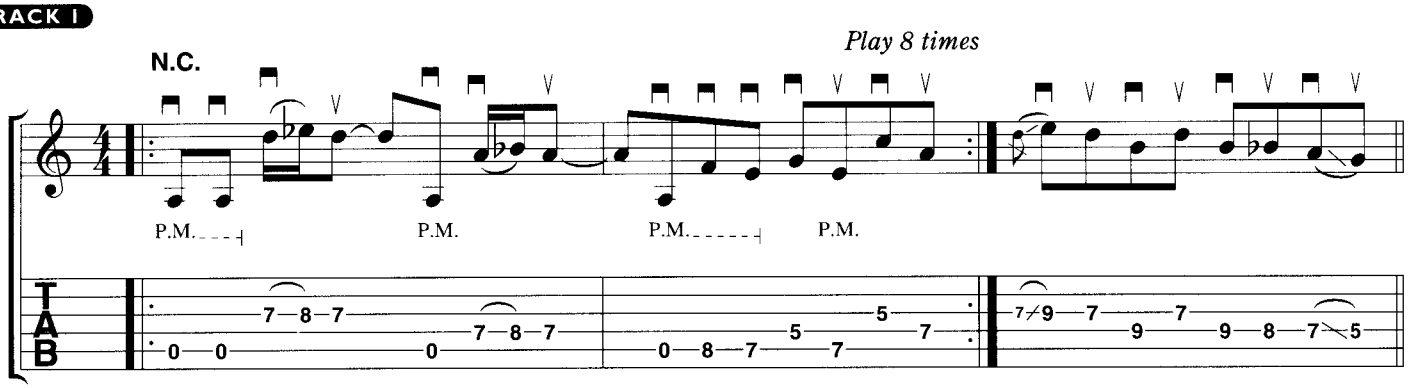
'Seek And Destroy' is from Metallica's first album *Kill 'Em All* (1983); a hugely influential thrash metal album.

With its incessant, pounding riffs and anthem-like chorus this track is guaranteed to drive a live audience to a frenzy! Remember, although the tempo is fast (♩=140), it's important to keep the riffs under control and played evenly.

Riff 1

TRACK 1

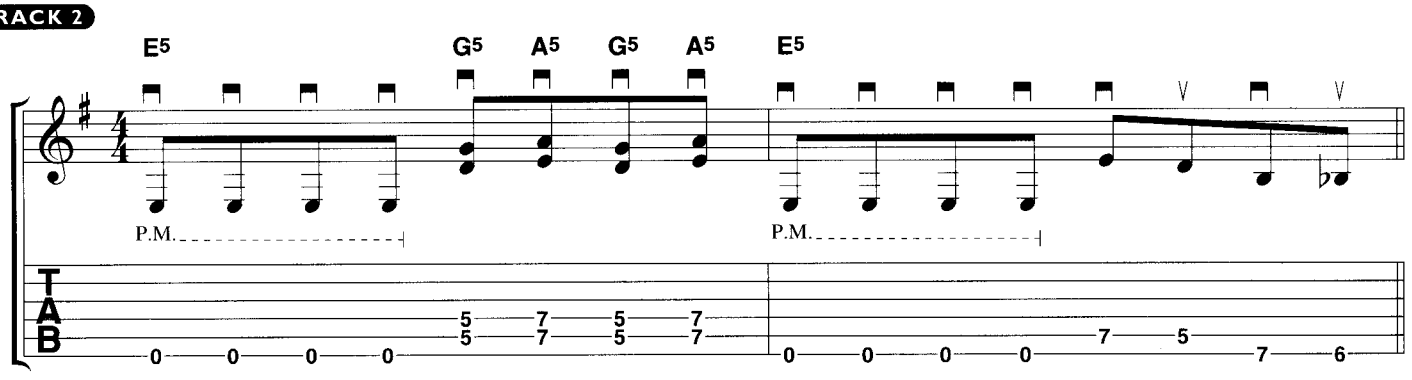


Picking technique plays a large part in achieving Metallica's aggressive sound. Try to use downstrokes as much as possible when playing the palm muted riffs to emphasise the punchy attack of the notes. This first riff is made up of alternating palm-muted and open phrases and the key to making it work is to contrast the two. Keep the palm-muted notes short and percussive. Use as much of your palm as you can to cover the string at the bridge without completely damping it.

The guitar sound is classic Metallica, big and fat, using the bridge pickup with plenty of distortion. If you have a graphic EQ or midrange control on your amp or distortion pedal, boost the low end and turn down the mid range.

Riff 2

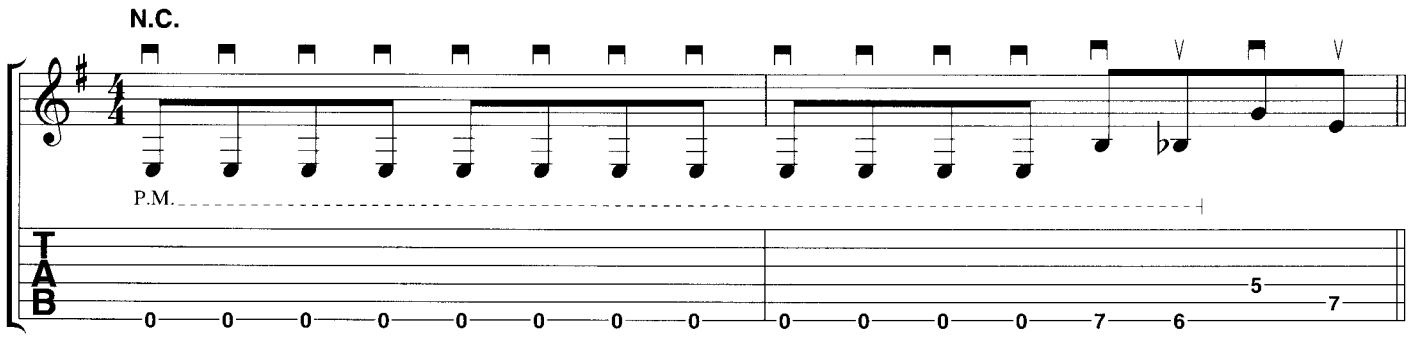
TRACK 2



Concentrate on downstrokes for this riff and play the muted riffs with plenty of attack. The double-stops in bar one can be played by alternately using a first finger barre, for the G5 chord, and the third and fourth fingers for A5.

Riff 3

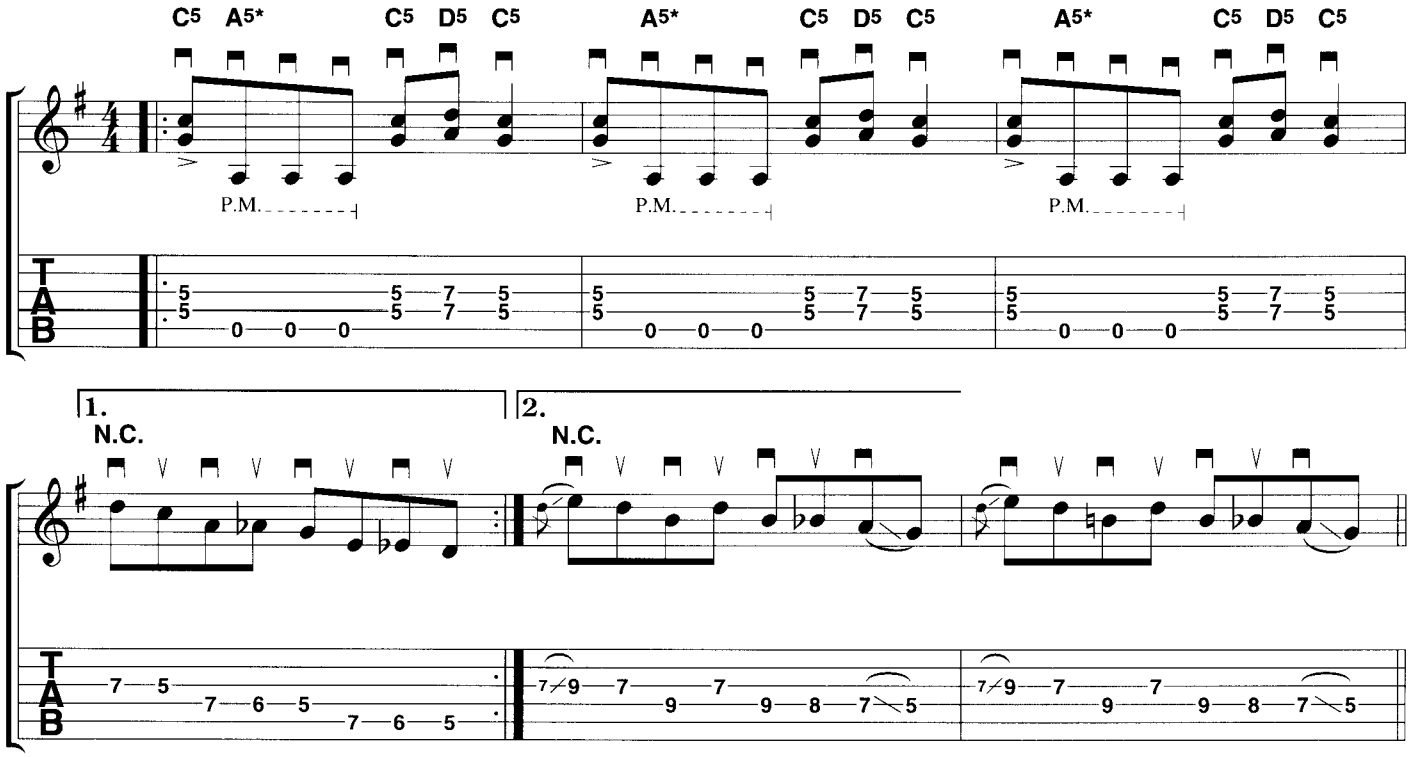
TRACK 3



This verse riff uses elements of Riffs 1 and 2. The bottom E palm muting should be short and percussive, as in Riff 2, with the last two notes open for contrast. Use heavy downstrokes for the palm-muted notes and alternate picking for the rest.

Riff 4

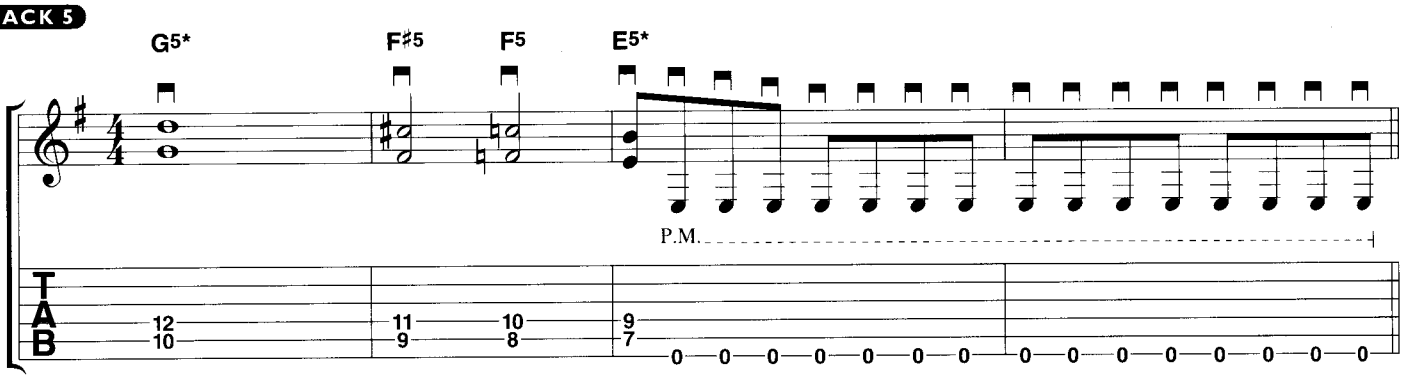
TRACK 4



These double stops can be played using the same fingering as for those in Riff 2, with the first finger barring the D and G strings. Go for heavy accents on the un-muted chords, especially the first chord of each bar. The two descending licks both use the same fingering – start with the third finger and use the blues scale shape.

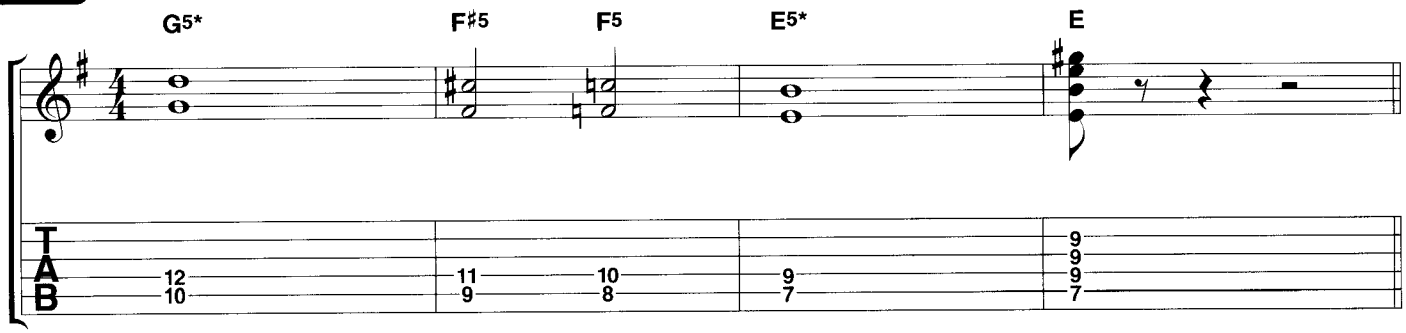
Riff 5a

TRACK 5



Riff 5b

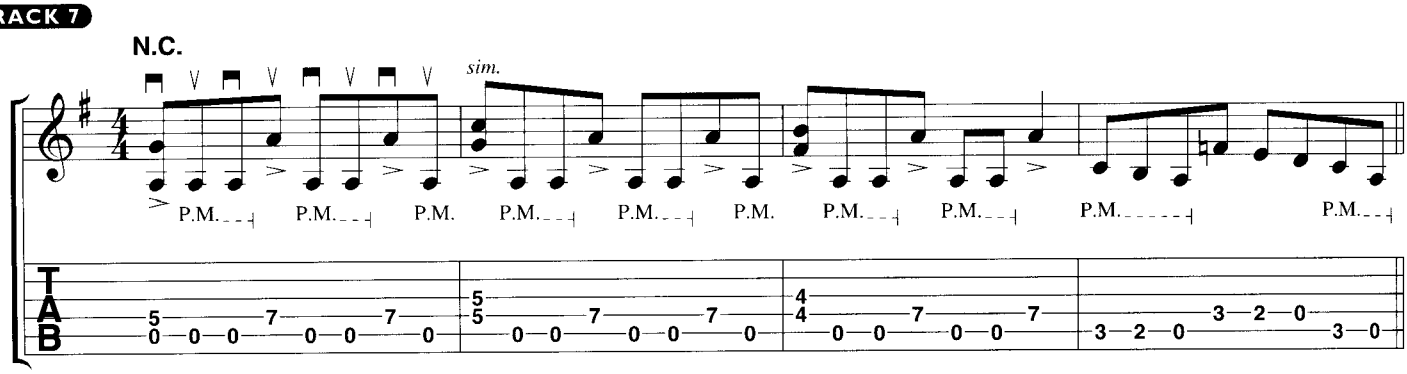
TRACK 6



Here are two versions of the chorus riff. Riff 5b is a shorter version of 5a used in the coda section just before the tempo change.

Riff 6a

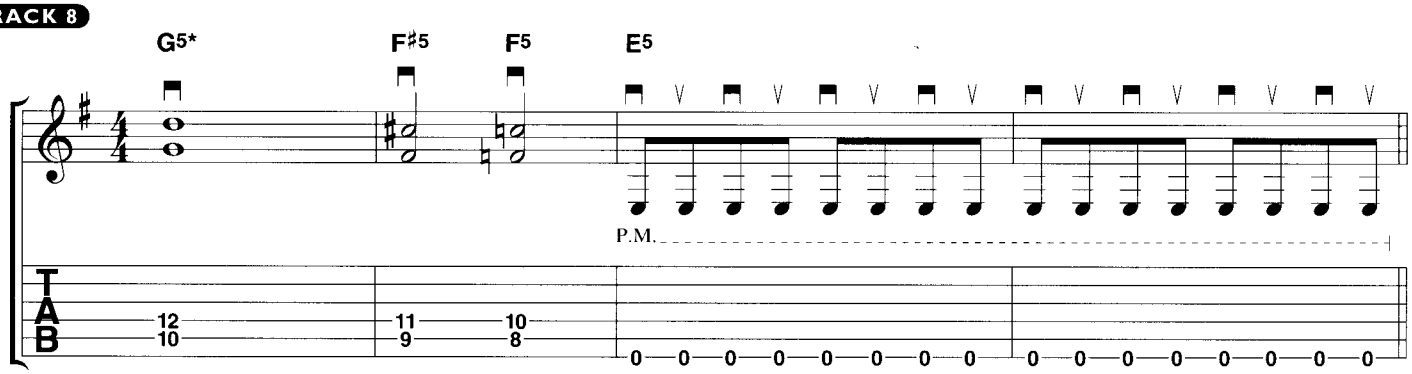
TRACK 7



Because the tempo used for this riff is so fast, don't attempt to play it all with downstrokes – it's much easier to use alternate picking. The double stops can be played with a first finger barre, as for Riffs 2 and 4. Using heavy accents for the un-muted notes will create an interesting rhythmic feel.

Riff 5c

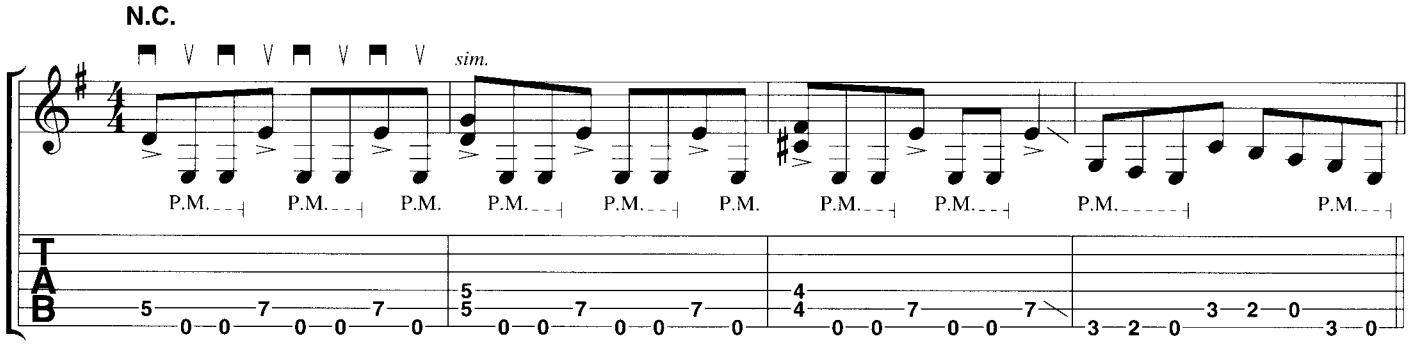
TRACK 8



Riff 5c is very similar to 5a but is played at a faster tempo during the guitar solo. Use alternate picking as for riff 6a.

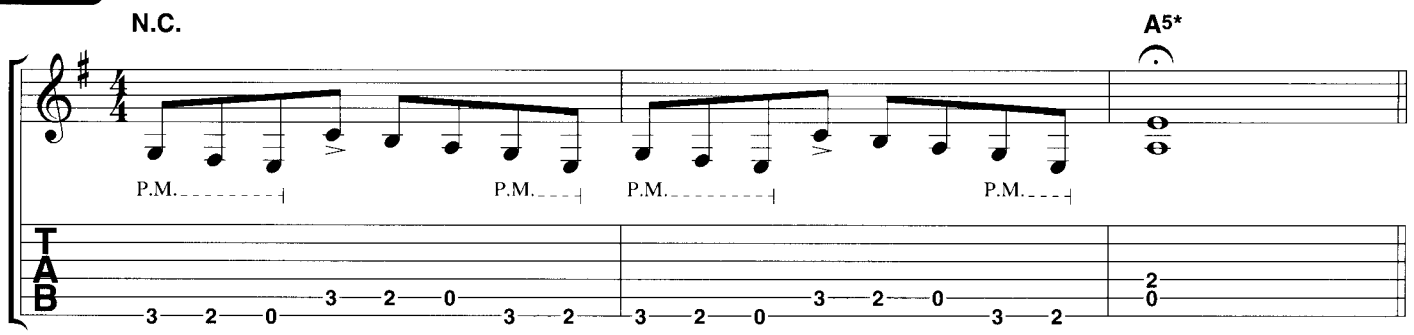
Riff 6b

TRACK 9



Riff 6c

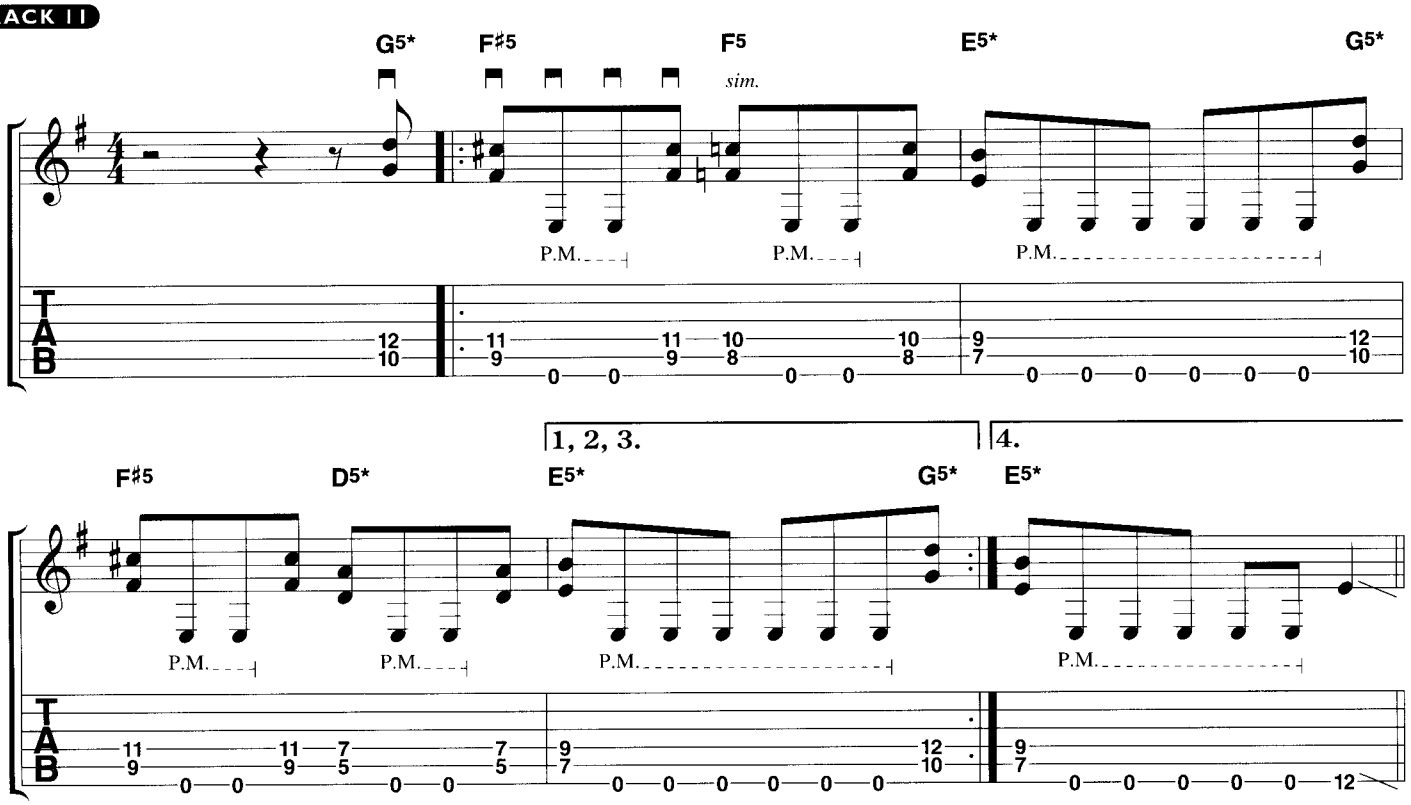
TRACK 10



Alternate picking is also advisable for both these riffs, because of the fast tempo and the constant string changes. Riff 6b is a version of 6a but based around an E chord while 6c is an alternative ending to 6b.

Riff 7

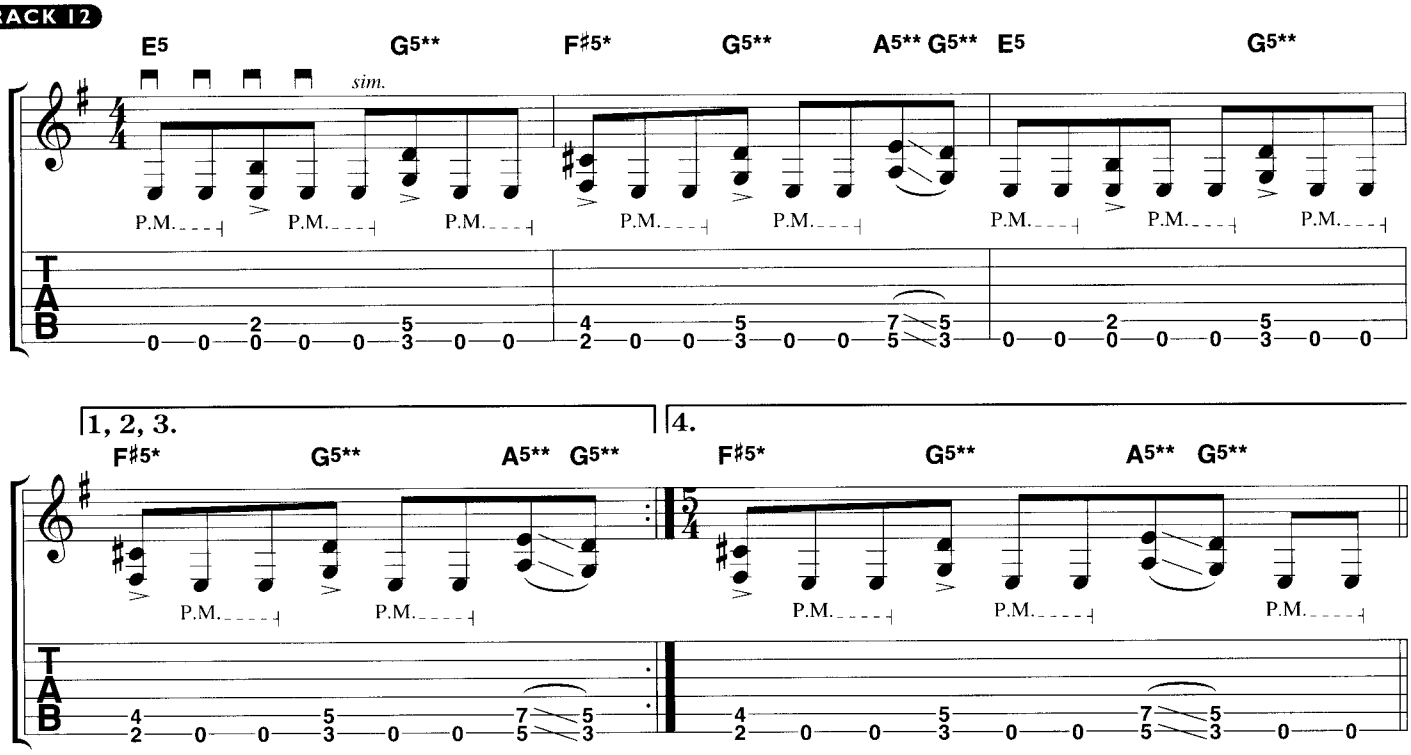
TRACK 11



You can use downstrokes for all of this riff to get the maximum attack on the notes or, alternatively, play the muted notes as downstrokes and use alternate strokes for the chords.

Riff 8

TRACK 12

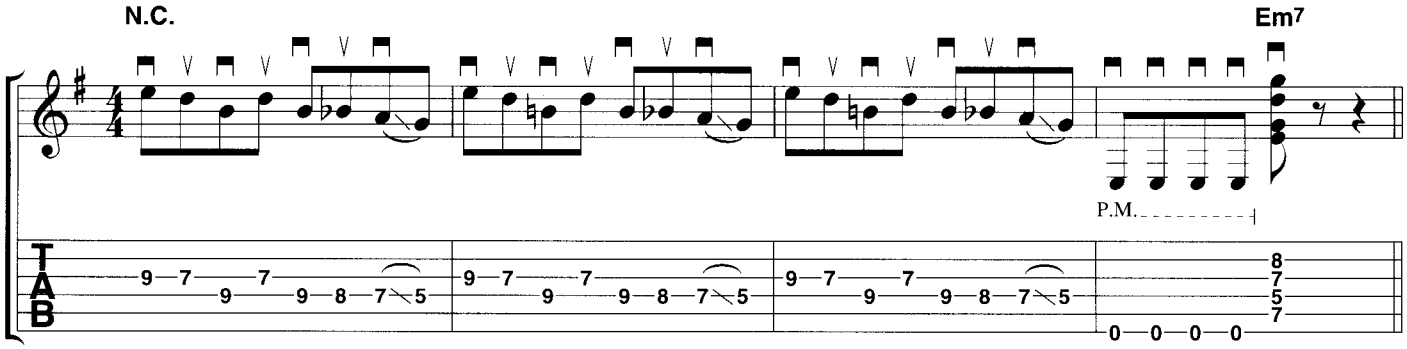


Keep the muted notes very short and percussive and accent the non-muted chords. This will emphasise the syncopated feel of this riff.

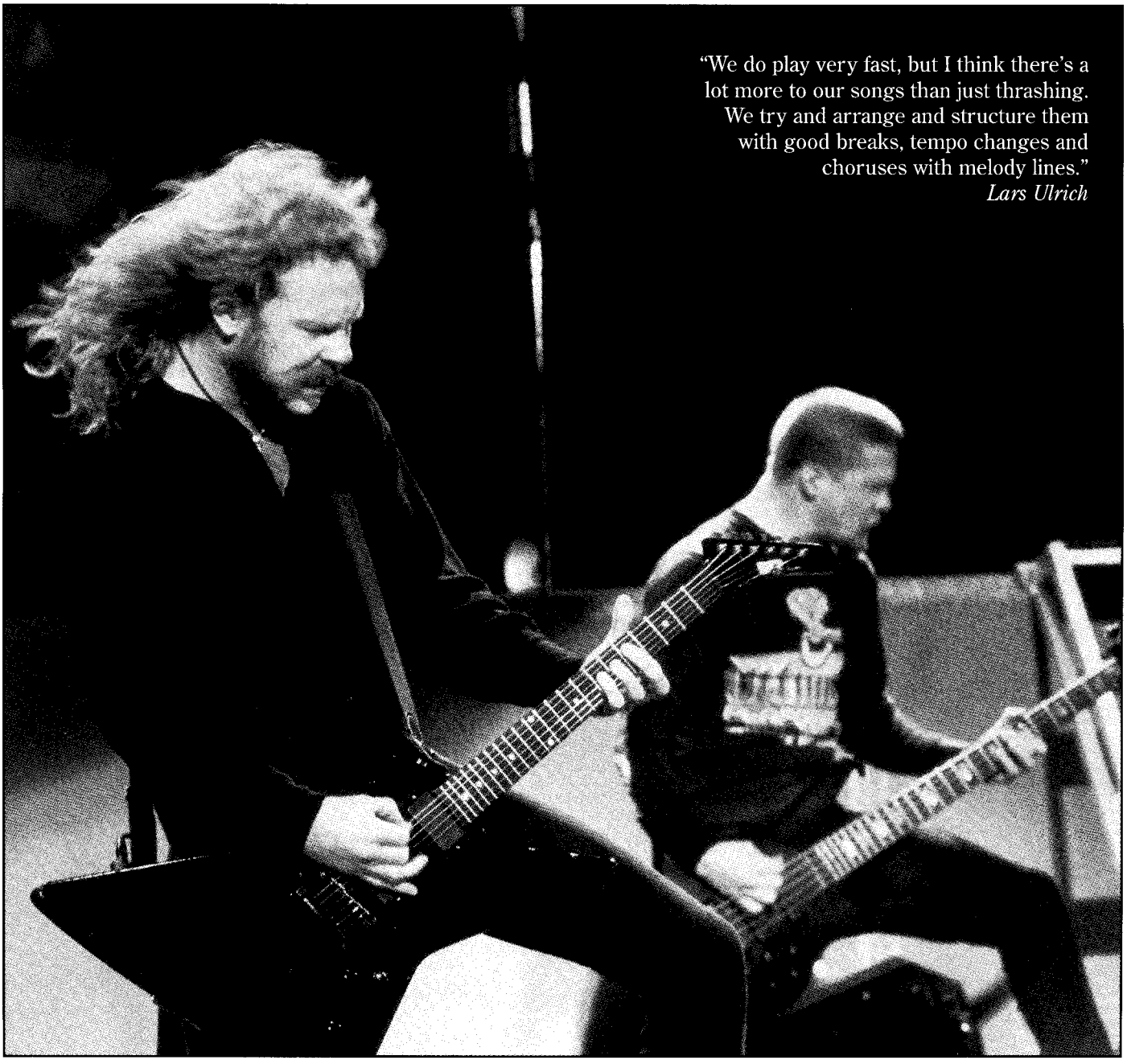
Watch out for the 5/4 bar which is played on the fourth repeat and leads into the final riff.

Riff 9

TRACK 13



This is a repeat of part of the first riff in the song. Keep the same fingering as for Riff 1. Use alternate picking for the first three bars but switch to downstrokes for the last bar to add extra punch.



"We do play very fast, but I think there's a lot more to our songs than just thrashing. We try and arrange and structure them with good breaks, tempo changes and choruses with melody lines."
Lars Ulrich

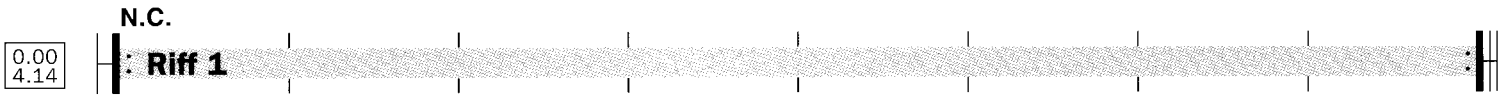
SEEK & DESTROY
Riff Route Map

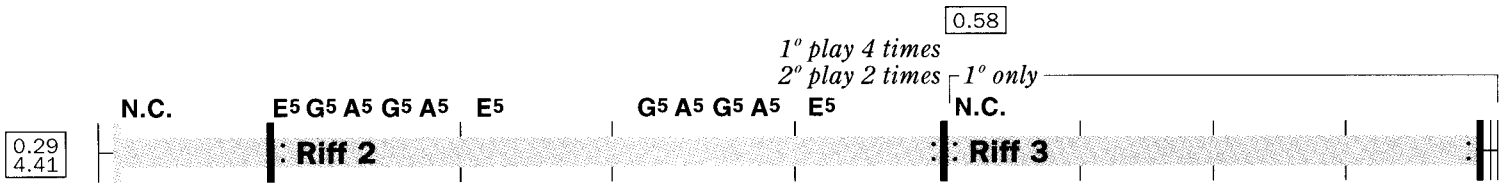
TRACK 14 Full version

TRACK 15 Backing track only

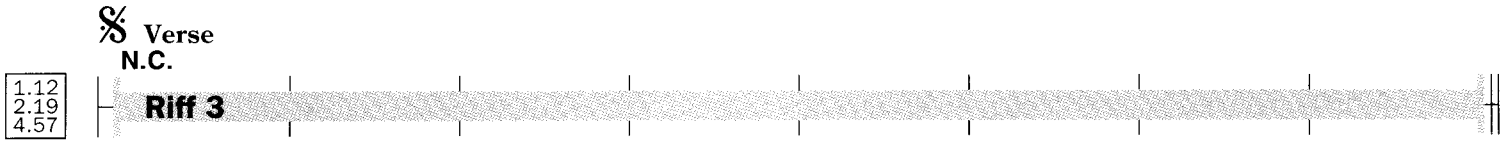
♩= 140

Intro



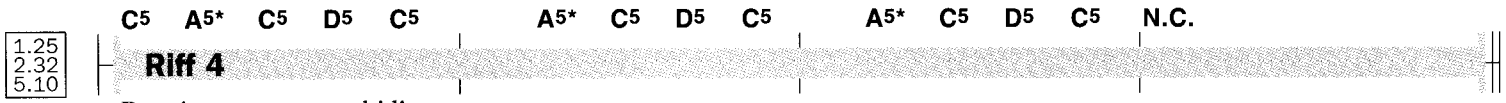


Verse



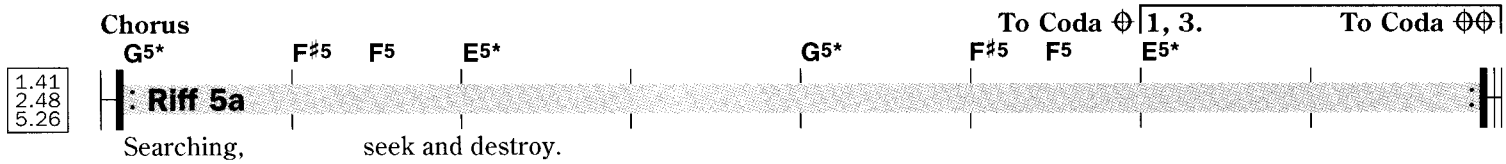
Scanning the scene…
There is no escape…
Our brains are on fire…

Pre-chorus

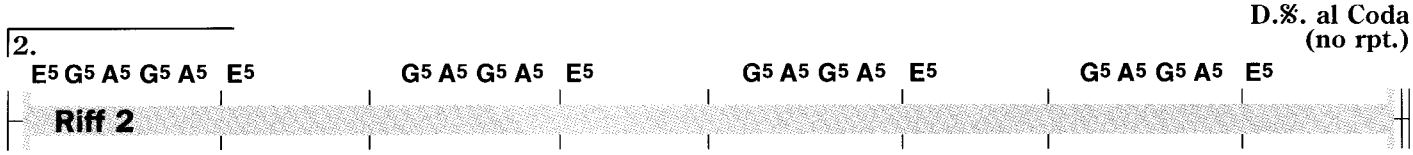


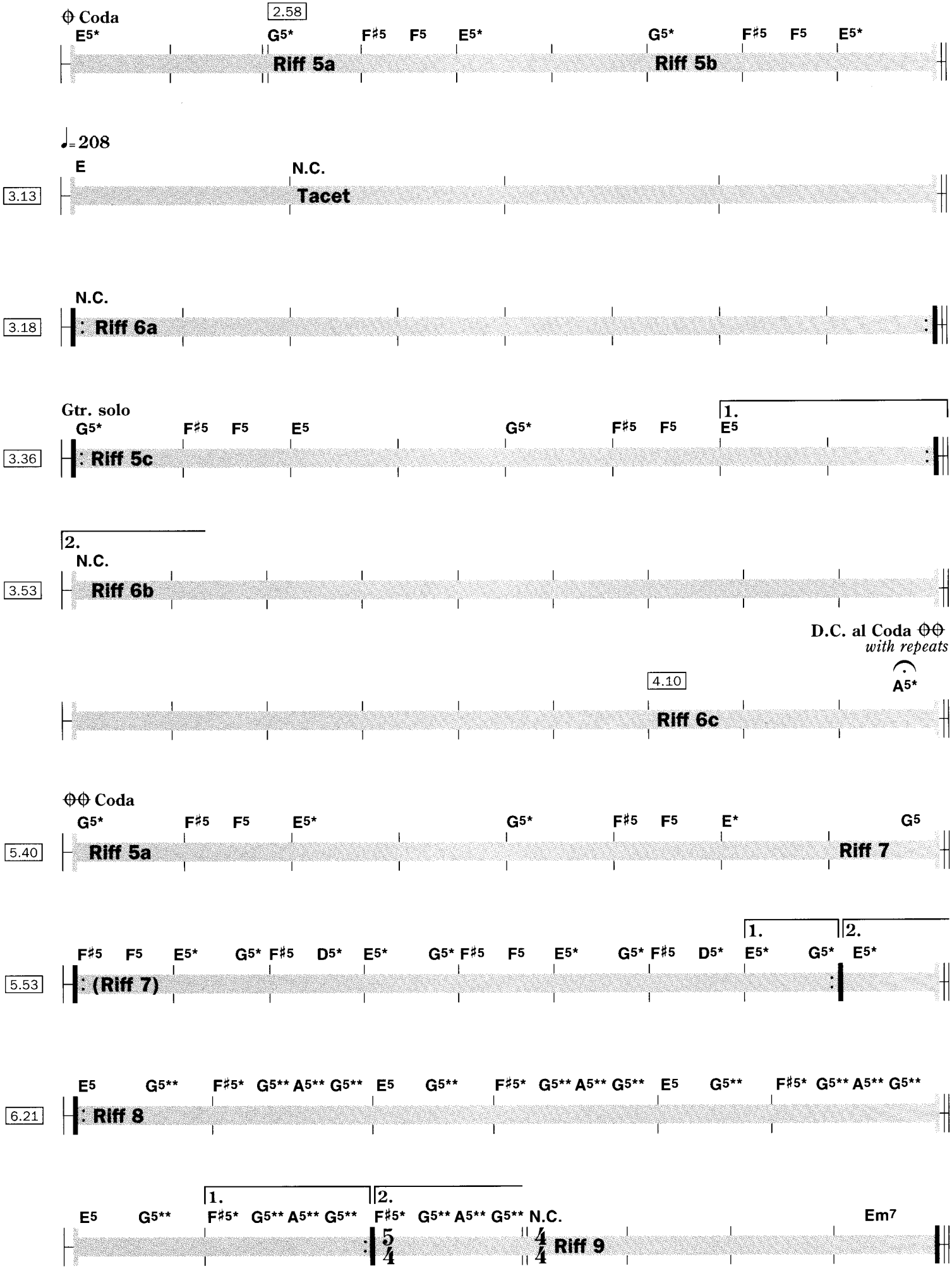
Running, on our way hiding…

Chorus

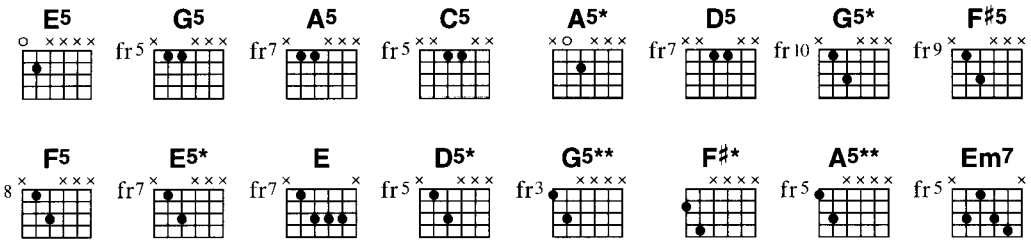


Searching, seek and destroy.




Coda
2.58
E5*
G5*
F♯5
F5
E5*
G5*
F♯5
F5
E5*
Riff 5a
Riff 5b
♩= 208
E
N.C.
3.13
Tacet
N.C.
3.18
Riff 6a
Gtr. solo
1.
G5*
F♯5
F5
E5
G5*
F♯5
F5
E5
3.36
Riff 5c
2.
N.C.
3.53
Riff 6b
D.C. al Coda
with repeats
A5*
4.10
Riff 6c
Coda
G5*
F♯5
F5
E5*
G5*
F♯5
F5
E*
G5
5.40
Riff 5a
Riff 7
1.
2.
F♯5
F5
E5*
G5*
F♯5
D5*
E5*
G5*
F♯5
F5
E5*
G5*
F♯5
D5*
E5*
G5*
E5*
5.53
(Riff 7)
E5
G5**
F♯5*
G5**
A5**
G5**
E5
G5**
F♯5*
G5**
A5**
G5**
E5
G5**
F♯5*
G5**
A5**
G5**
6.21
Riff 8
1.
2.
E5
G5**
F♯5*
G5**
A5**
G5**
F♯5*
G5**
A5**
G5**
N.C.
Em7
Riff 9

SEEK AND DESTROY
Lyrics



Intro: *41 bars*

N.C.

Verse 1: We are scanning the scene
In the city tonight
We are looking for you
To start up the fight
There is an evil feeling
In our brains
But it is nothing new
You know it drives us insane.

C5 A5* C5 D5 C5

Pre-chorus: Running, on our way
A5* C5 D5 C5
Hiding, you will pay
A5* C5 D5 C5 N.C.
Dying, one thousand deaths
C5 A5* C5 D5 C5
Running, on our way
A5* C5 D5 C5
Hiding, you will pay
A5* C5 D5 C5 N.C.
Dying one thousand deaths.

G5 F♯5 F5 E5

Chorus: Searching, seek and destroy
G5 F♯5 F5 E5
Searching, seek and destroy
G5 F♯5 F5 E5
Searching, seek and destroy
G5 F♯5 F5 E5
Searching, seek and destroy.

Instr: *8 bars*

N.C.

Verse 2: There is no escape
And that is for sure
This is the end and we won't
take any more
Say goodbye
To the word you live in
You have always been taking
But now you're giving.

Pre-chorus: *Repeat*

Chorus: *Repeat*

Gtr. solo:

N.C.

Verse 3: Our brains are on fire
With the feeling to kill
And it will not go away
Until our dreams are fulfilled
There is only one thing
On our minds
Don't try running away
Cause you're the one we will find.

Pre-chorus: *Repeat*

Chorus: *Repeat*

Coda:

CREEPING DEATH

Words & Music by James Hetfield, Lars Ulrich, Cliff Burton & Kirk Hammett
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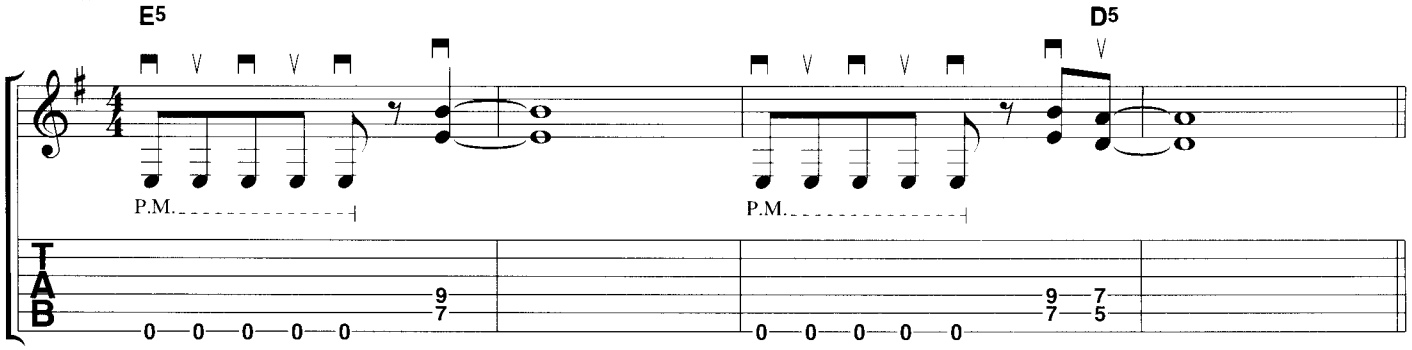
The first single from the 1984 album *Ride The Lightning*, 'Creeping Death' soon became a vital element in Metallica's live shows and has been described as the ultimate expression of the Thrash genre.

With a tempo of 204 b.p.m. the pace of this song is truly frenetic, but once again the riffs are carefully controlled and move seamlessly into each other. Once you've conquered these riffs at a comfortable tempo build up speed and revel in the raw energy and power this track draws from the guitar part.

Riff 1

TRACK 16

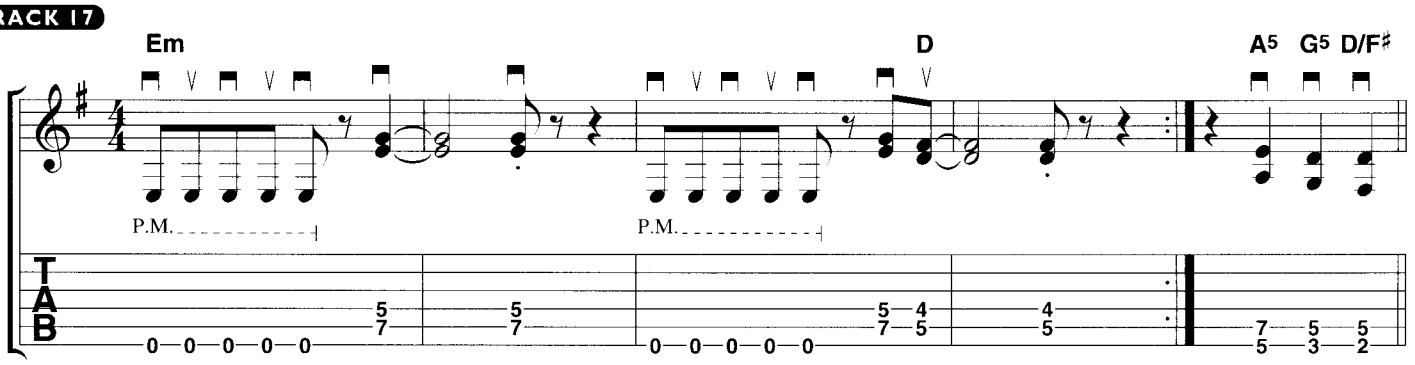


Because this song has a fast tempo, this riff should be played using alternate strokes with heavy accents on each note. Aim for a machine-gun-like regularity.

Use heavy palm-muting to achieve the trademark Metallica rhythm sound with plenty of distortion, using the bridge pickup.

Riff 2

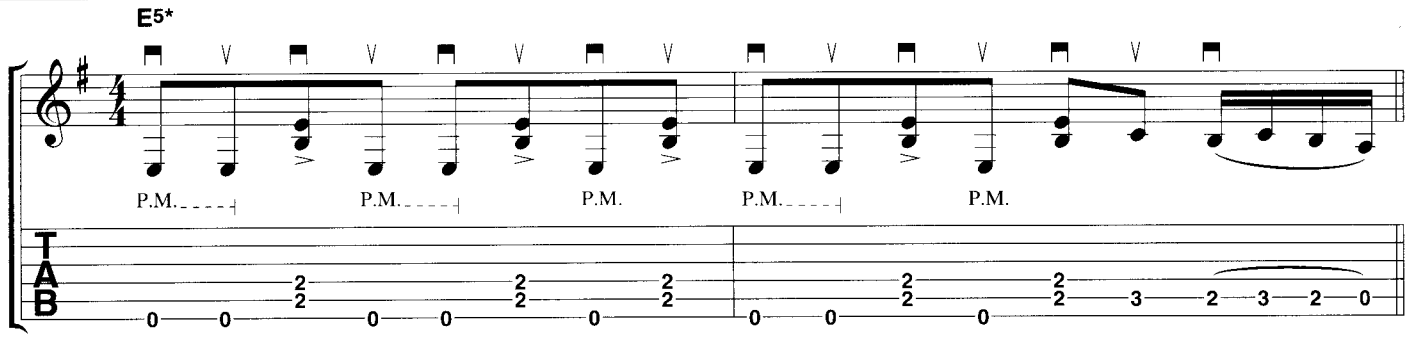
TRACK 17



Treat this riff in the same way as Riff 1; watch the timing of the chords in bars 2 and 4 and try not to rush as you hold the long chords. In the final bar use the first and fourth fingers to play the A5 and G5 chords, then move the first finger down a fret to play D/F♯.

Riff 3a

TRACK 18

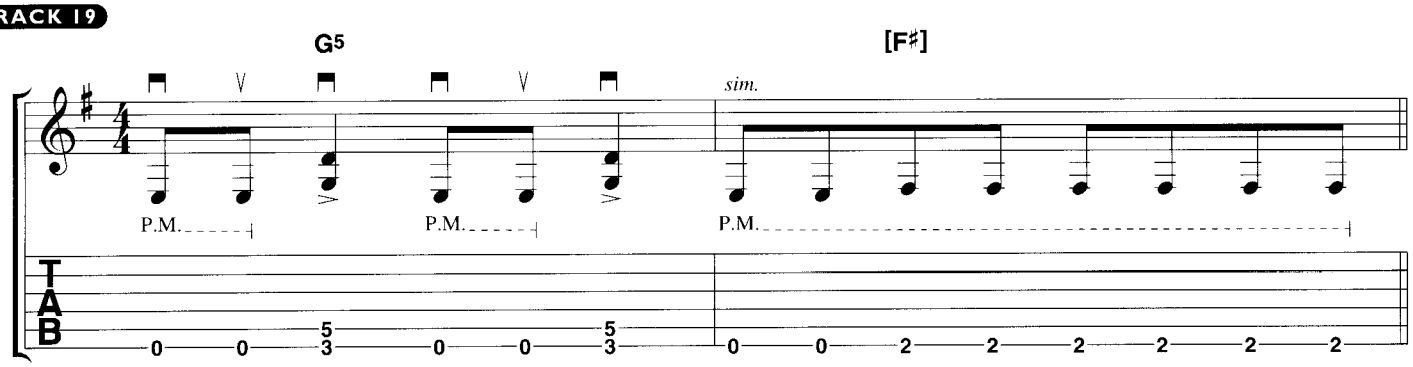


This is the main verse riff. As with Riff 1 the picking is alternate with accents on the un-muted chords. Use a first finger barre on the A and D strings.

The pull-off in bar two is played with the first and second fingers.

Riff 4

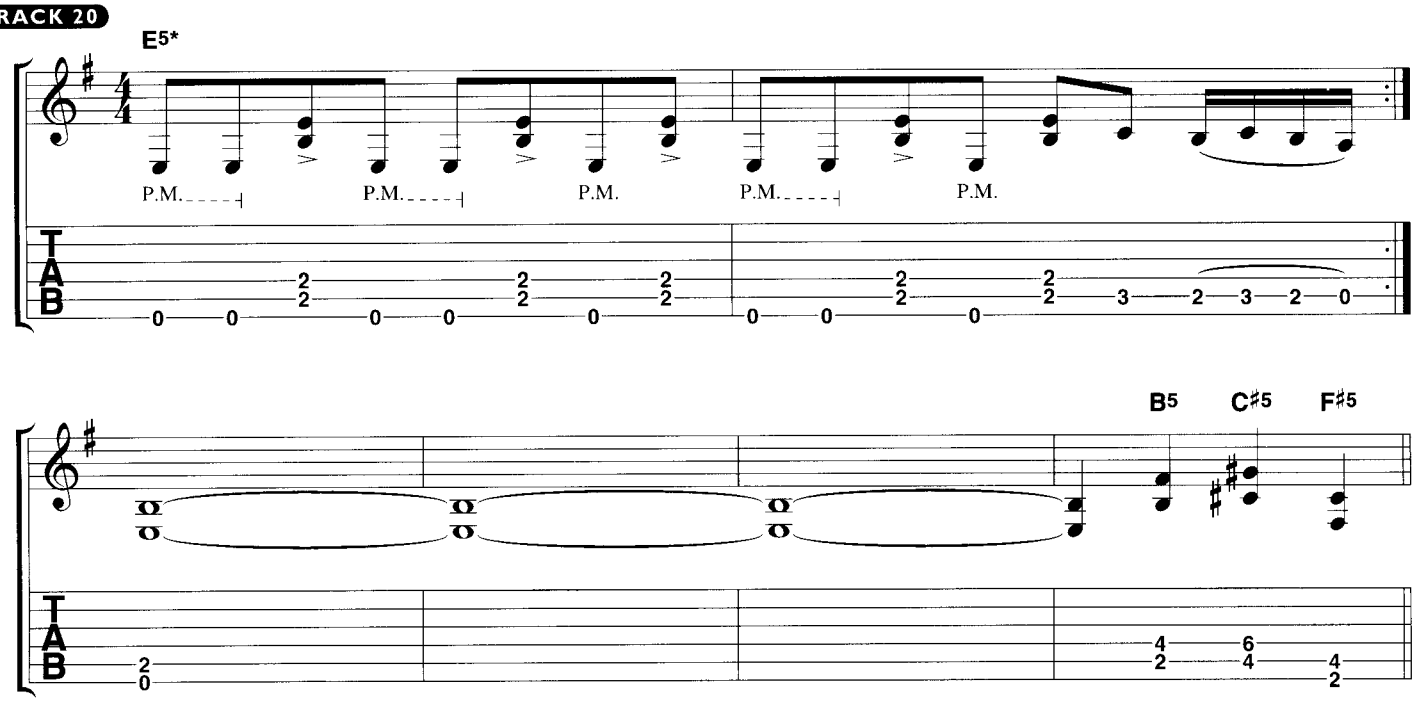
TRACK 19



This simple two bar riff is used in the pre-chorus. Once again, accent the un-muted chords, this gives the riff a heavy rhythmic feel.

Riff 3b

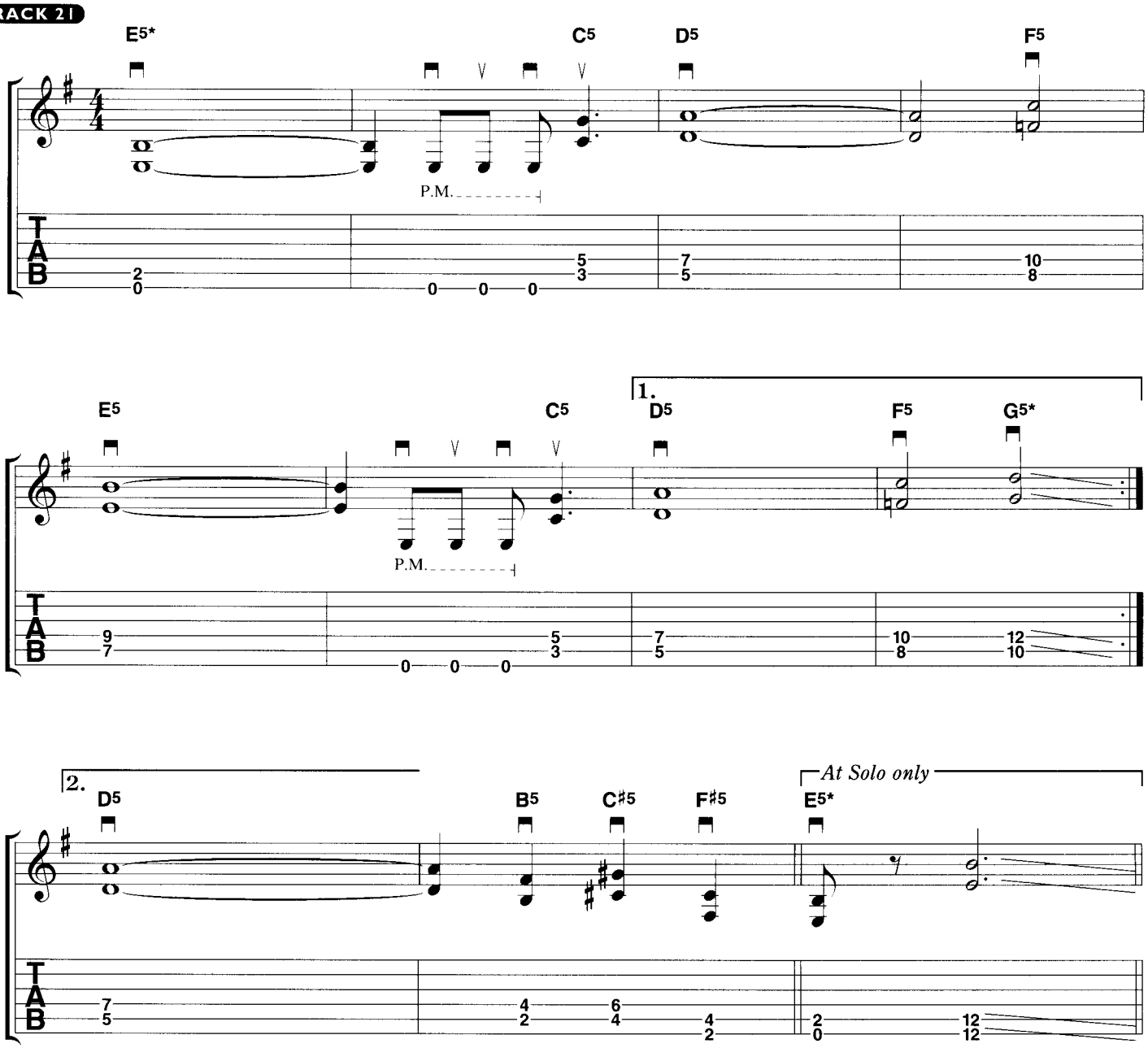
TRACK 20



This is another version of the main verse riff. The first two bars are the same as Riff 3a and it continues with a four bar lead into the verse.

Riff 5

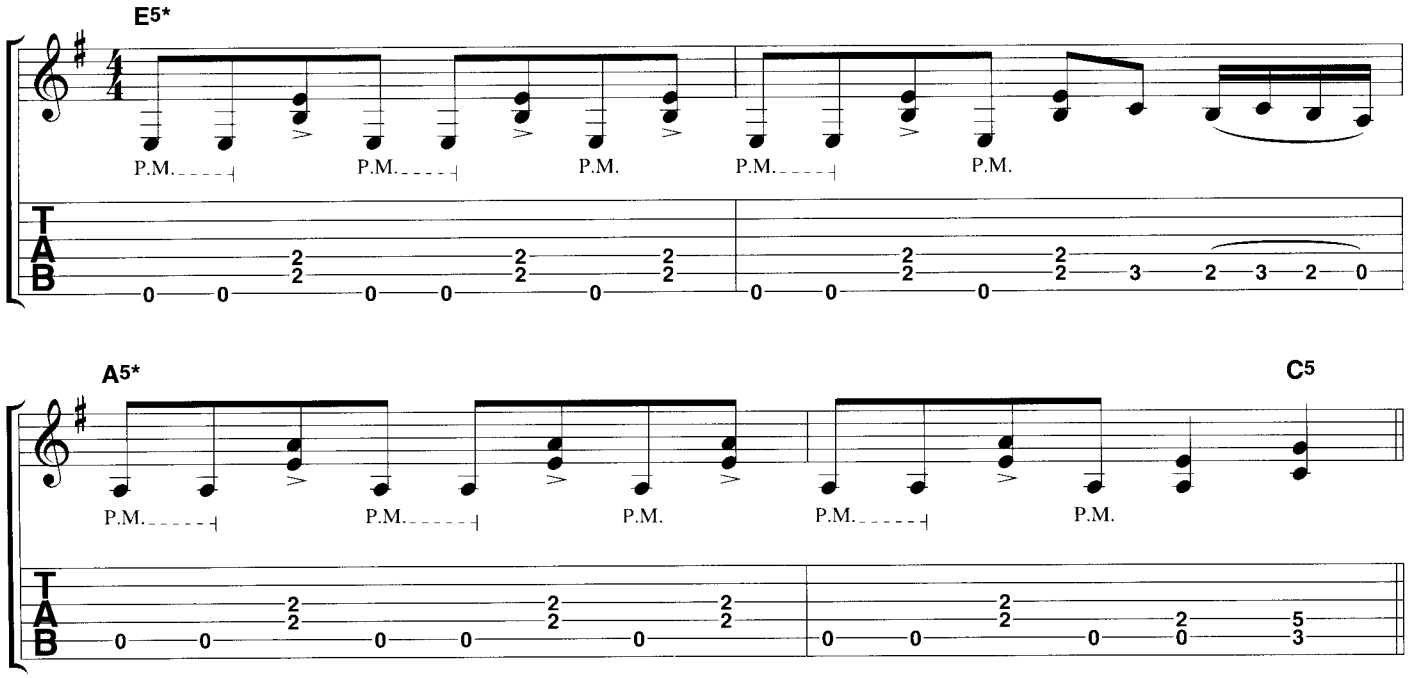
TRACK 21



In this riff be sure to keep your timing steady after holding the long chords. The muted notes should be short and percussive and played with a rigid, rhythmic feel. The last bar of the riff is only used during the guitar solo section.

Riff 6

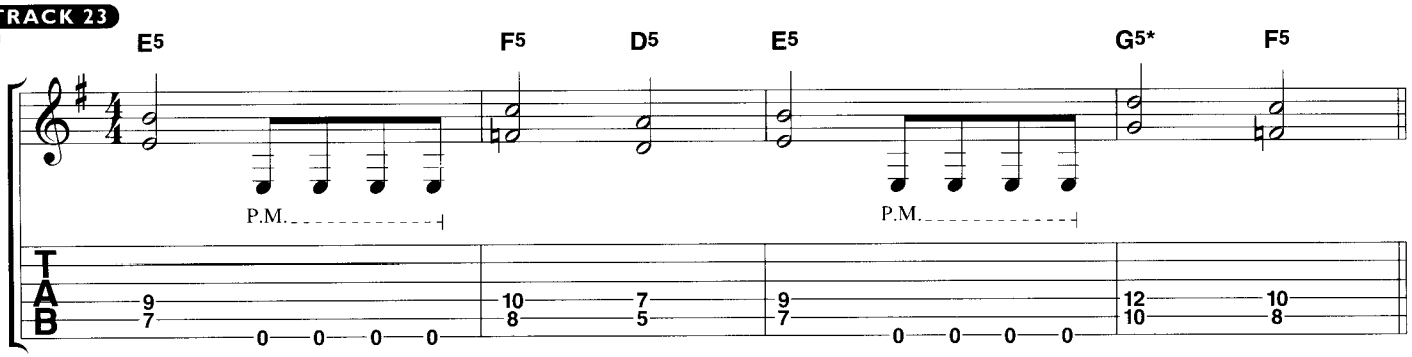
TRACK 22



The first two bars of this riff are the same as Riff 3a so use the same fingering and picking pattern. The second half of the riff uses the same pattern but moved up a string to imply an A5 chord for the lead guitar to solo over.

Riff 7

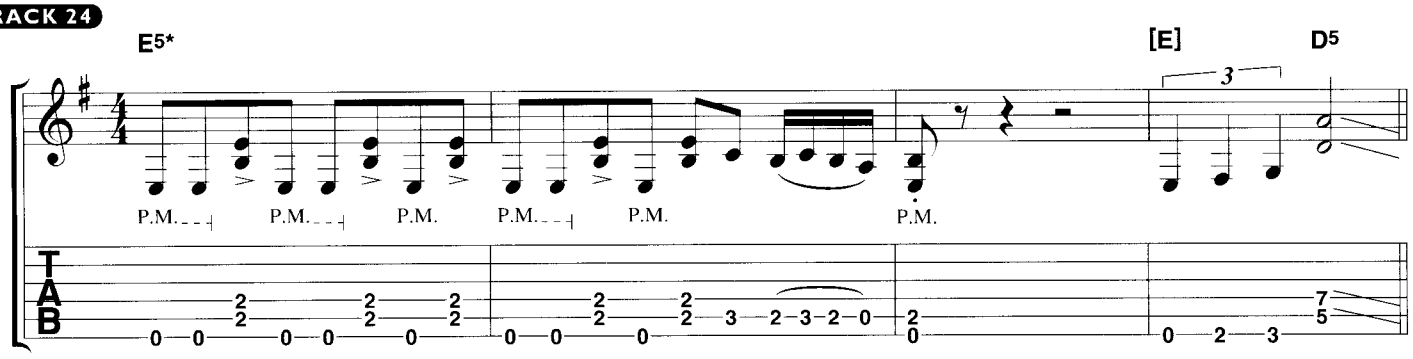
TRACK 23



This bridge section riff uses the same chords as the chorus but in a different order. Again the muted notes should be alternate-picked and played short.

Riff 3c

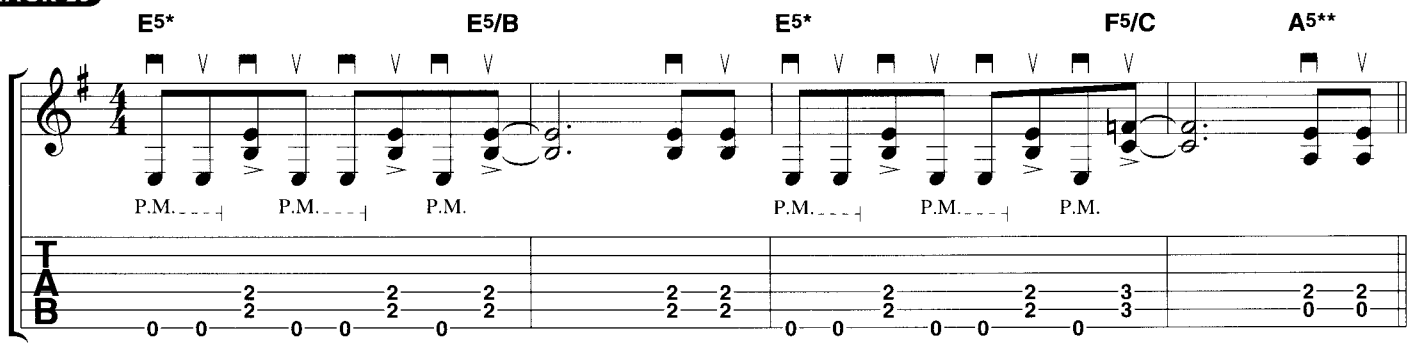
TRACK 24



Here is another version of the main verse riff which is used at the end of the bridge section. The first two bars are the same as Riffs 3a and 3b. As before alternate picking should be used, with accents on the un-muted chords. Use a first finger barre on the A and D strings and don't forget to play the pull-off in bar two with the first and second fingers.

Riff 8

TRACK 25

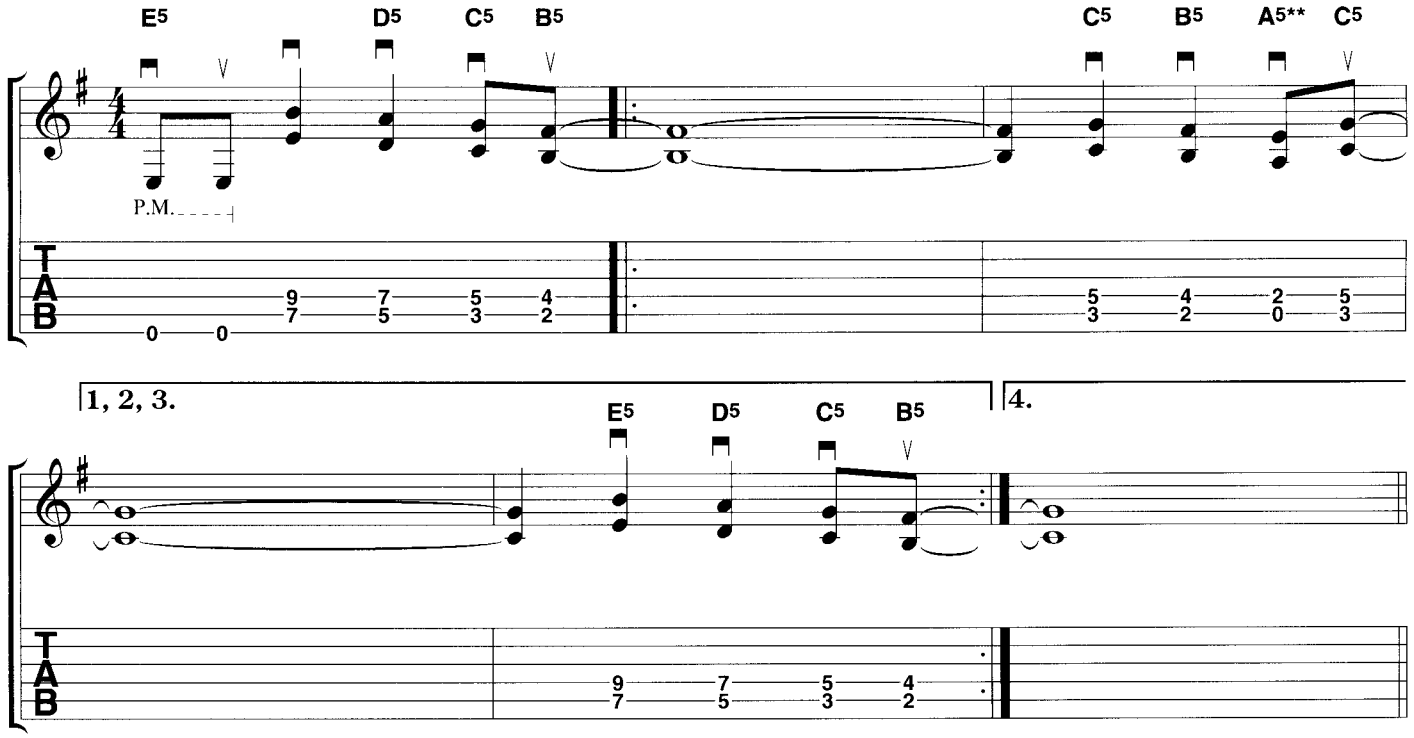


Used in the outro section this riff is similar to the verse riff in the way it alternates muted bottom E's and un-muted power chords.

Use a first finger barre to play the chords – this makes it much easier to move the shape around.

Riff 9

TRACK 26

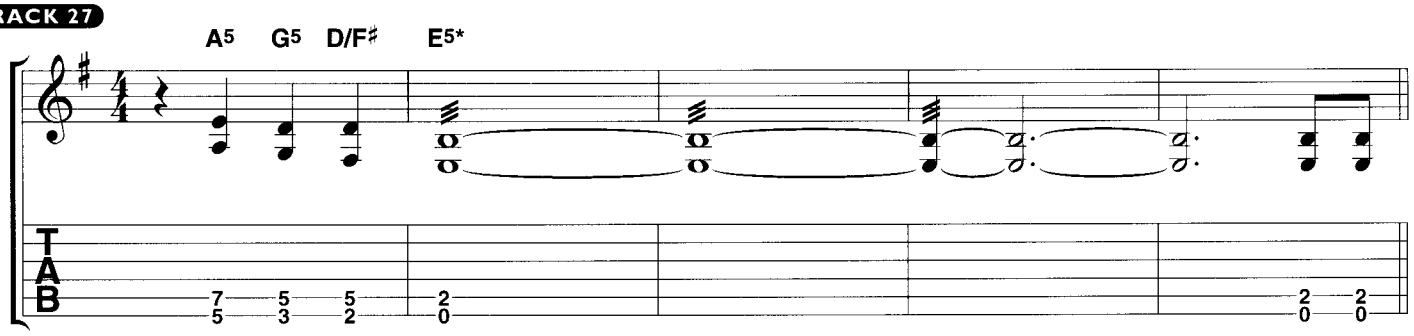


You may need to practise position shifts for this riff to get each chord to sound clean and punchy.

Use downstrokes for downbeats and take care with the timing.

Riff 10

TRACK 27



This is the final riff in the song and is played in free time, approximately half the tempo of the song.

The slashes above the E5 chord means that you strum the chord as quickly as possible.

CREEPING DEATH
Riff Route Map

TRACK 28 Full version

TRACK 29 Backing track only

♩= 204

Intro

E5 D5 Em D A5 G5 D/F♯

: Riff 1 : : Riff 2 :

0.21 E5* : Riff 3a :

0.40 G5 [F♯] G5 [F♯] : Riff 4 :

0.49 E5* B5 C♯5 F♯5 Riff 3b

𝄋 **Verse**

0.58 1.55 4.24 E5* : Riff 3a :

Slaves, Hebrews born to serve…
Now, let my people go…
I rule the midnight air…

Pre-chorus

1.17 2.14 4.43 G5 [F♯] G5 [F♯] G5 [F♯] G5 [F♯] Riff 4

Chorus

1.27 2.23 4.53 E5* C5 D5 F5 E5 C5 D5 F5 G5* Riff 5

So let it be written…

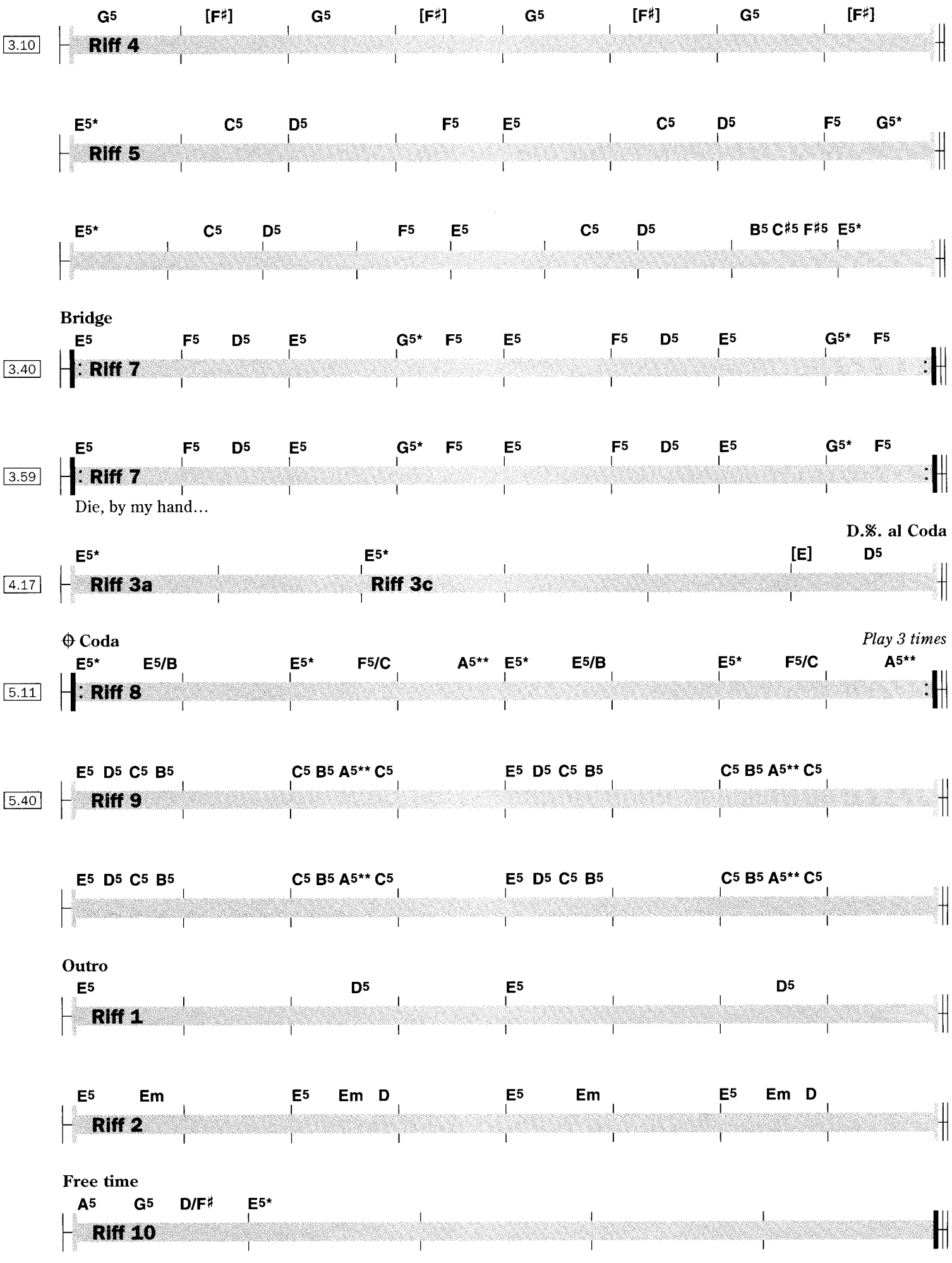
To Coda ⊕

E5* C5 D5 F5 E5 C5 D5 B5 C♯5 F♯5

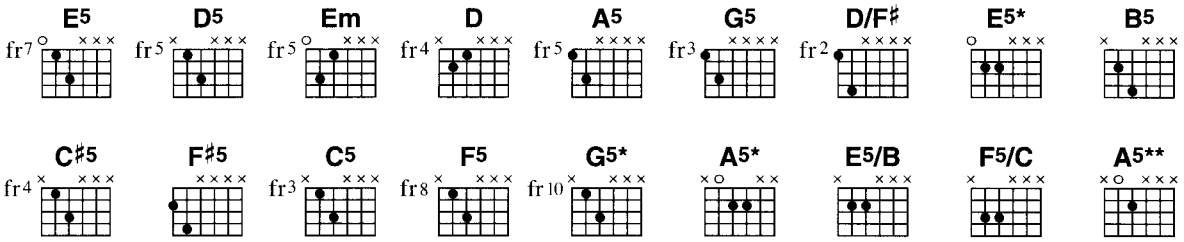
1.46 2.42 E5* B5 C♯5 F♯5 Riff 3b

Solo

2.51 E5* A5* C5 E5* A5* C5 : Riff 6 :


3.10
G5 [F♯] G5 [F♯] G5 [F♯] G5 [F♯]
Riff 4
E5* C5 D5 F5 E5 C5 D5 F5 G5*
Riff 5
E5* C5 D5 F5 E5 C5 D5 B5 C♯5 F♯5 E5*
Bridge
3.40
E5 F5 D5 E5 G5* F5 E5 F5 D5 E5 G5* F5
: Riff 7
3.59
E5 F5 D5 E5 G5* F5 E5 F5 D5 E5 G5* F5
: Riff 7
Die, by my hand...
D.𝄋. al Coda
4.17
E5* E5* [E] D5
Riff 3a
Riff 3c
⊕ Coda
Play 3 times
5.11
E5* E5/B E5* F5/C A5** E5* E5/B E5* F5/C A5**
: Riff 8
5.40
E5 D5 C5 B5 C5 B5 A5** C5 E5 D5 C5 B5 C5 B5 A5** C5
Riff 9
E5 D5 C5 B5 C5 B5 A5** C5 E5 D5 C5 B5 C5 B5 A5** C5
Outro
E5 D5 E5 D5
Riff 1
E5 Em E5 Em D E5 Em E5 Em D
Riff 2
Free time
A5 G5 D/F♯ E5*
Riff 10

CREEPING DEATH
Lyrics



Intro: *49 bars*

Verse 1:
E5
Slaves, Hebrews born to serve,
to the pharaoh
Heed to his every word, live in fear
Faith of the unknown one,
the deliverer
Wait, something must be done,
four hundred years

Pre-chorus: *8 bars instr.*

Chorus:
E5 C5
So let it be written
D5 F5
So let it be done
E5 C5 D5 F5 G5
I'm sent here by the chosen one
E5 C5
So let it be written
D5 F5
So let it be done
E5 C5 D5
To kill the first pharaoh son
B5 C♯5 F♯5 E5
I'm creeping death.

Instr: *8 bars*

Verse 2:
N.C.
Now let my people go,
land of goshen
Go I will be with thee, bush of fire
Blood running red and strong,
down the Nile
Plague, darkness three days long,
hail to fire.

Pre-chorus: *Repeat*

Chorus: *Repeat*

Instr: *8 bars*

Gtr. solo: *41 bars*

Bridge: *16 bars*

E5 F5 D5 E5
Die by my hand
G5 F5 E5
I creep across the land
F5 D5 E5 G5 F5
Killing first born man
E5 F5 D5 E5
Die by my hand
G5 F5 E5
I creep across the land
F5 D5 E5 G5 F5
Killing first born man.

Instr: *6 bars*

Verse 3:
N.C.
I rule the midnight air, the destroyer
Born I shall soon be there,
deadly mass
I creep the steps and floor, final
darkness
Blood, lambs blood painted door,
I shall pass.

Pre-chorus: *Repeat*

Chorus: *Repeat*

Coda:

Outro

SAD BUT TRUE

Words & Music by James Hetfield & Lars Ulrich
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In 1991 Metallica released the album *Metallica* which, within four years, became the biggest selling Heavy Metal album of all time.

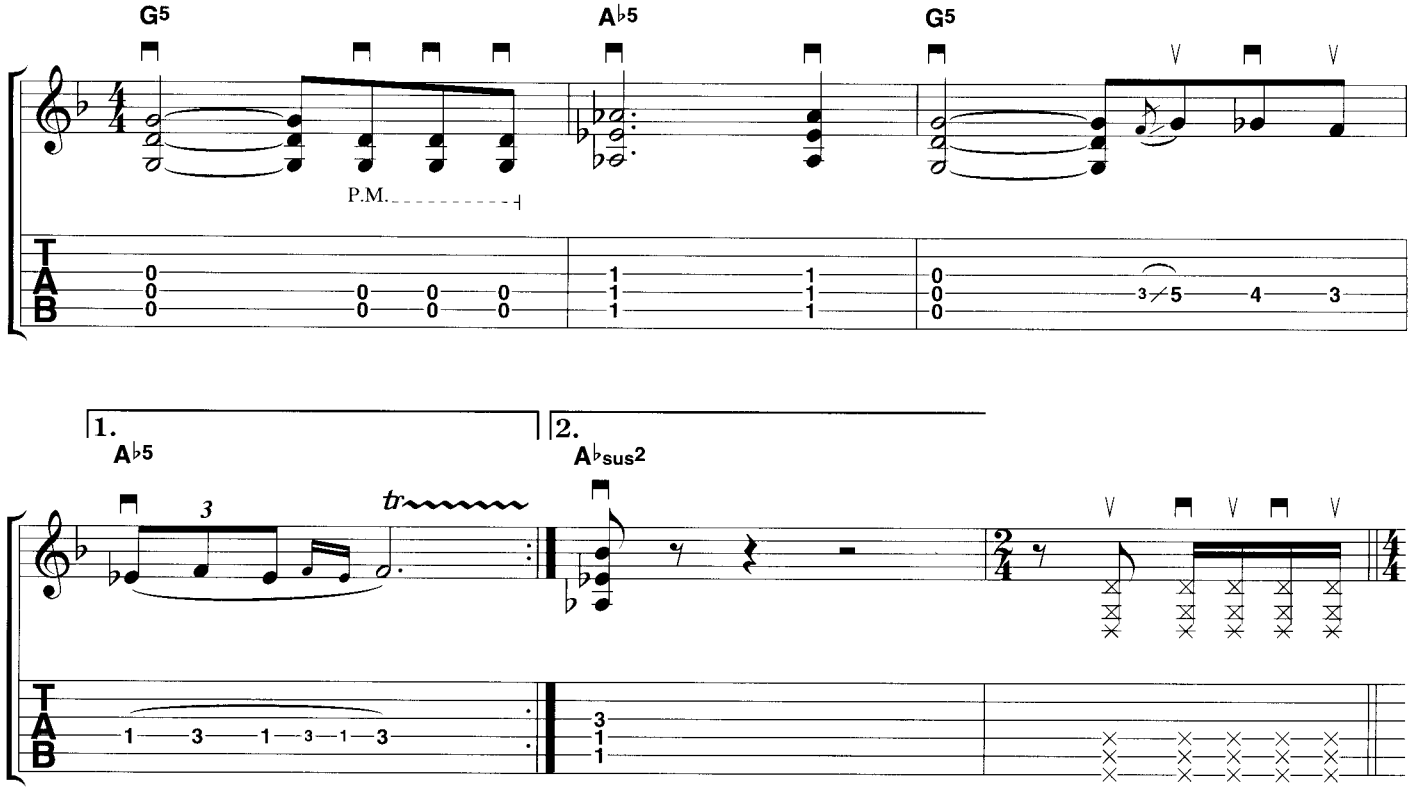
'Sad But True' is the second track on the album and invokes a feeling of dark resignation with its epic guitar textures and slight eastern influence.

Although the playing on this track is heavy in the extreme, there should be no hint of clumsiness in the playing of the riffs. Aim for a liquid-like fluidity on the single line licks and keep to a strict tempo throughout.

Tuning: ① = E ④ = D
② = B ⑤ = G
③ = G ⑥ = D

Riff 1

TRACK 30

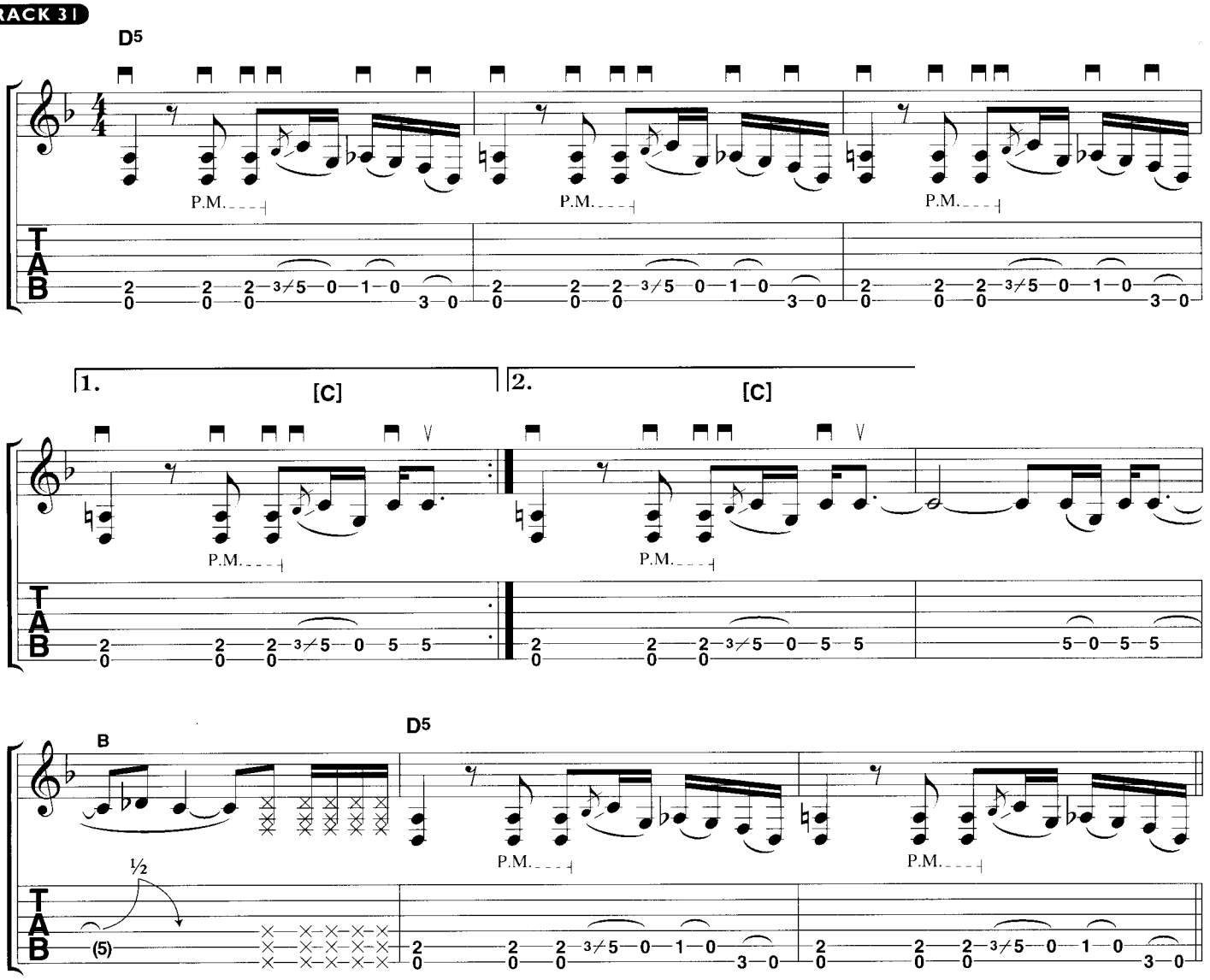


It is important to note the tuning of the guitar for this song; you'll see that both bottom strings are detuned by a tone, this will lead to some unfamiliar chord shapes but allows you to play power chords with a simple barre as in bars 1 and 2 of the first riff.

Between bars 3 and 4 you'll need to shift positions so that your first finger is at the first fret for the trill in the fourth bar. Play the last bar by damping all the strings with your left hand. The sound should be heavy and distorted but with enough attack to get the most from the deadened chords in the 2/4 bar.

Riff 2a

TRACK 31

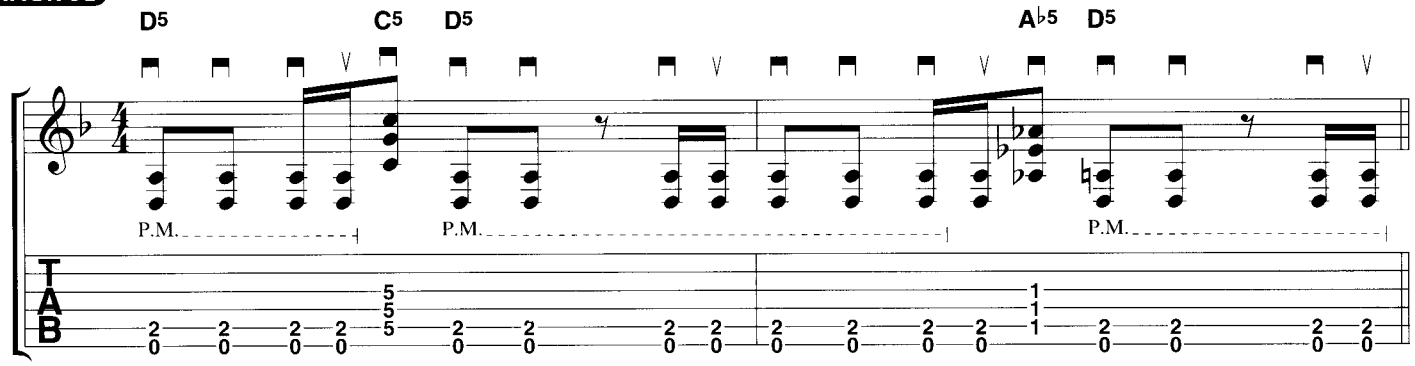


A solid, rhythmic feel is needed for this riff. Make sure that you stop the first chord on beat two and play the next chords with heavy palm-muting. The end of bar 1 has pull-offs to open strings. Try and keep the rhythm flowing and even.

In the second half of the riff use your first finger to play the C note at the end of bar 4, this will make the string bend easier.

Riff 3a

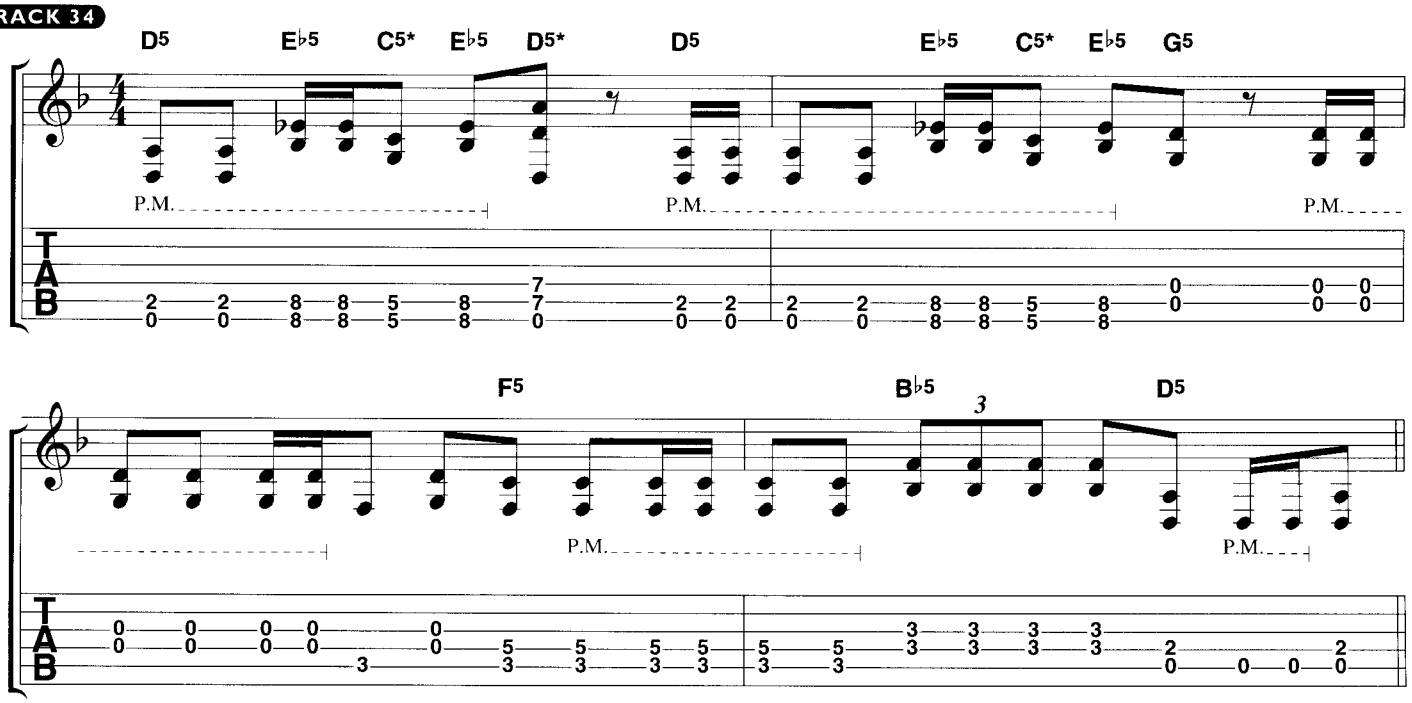
TRACK 32



This riff is used in the verse section and once again a solid, rhythmic feel must be maintained, taking care not to rush. Use a first finger barre to play the power chords and follow the picking instructions.

Riff 4

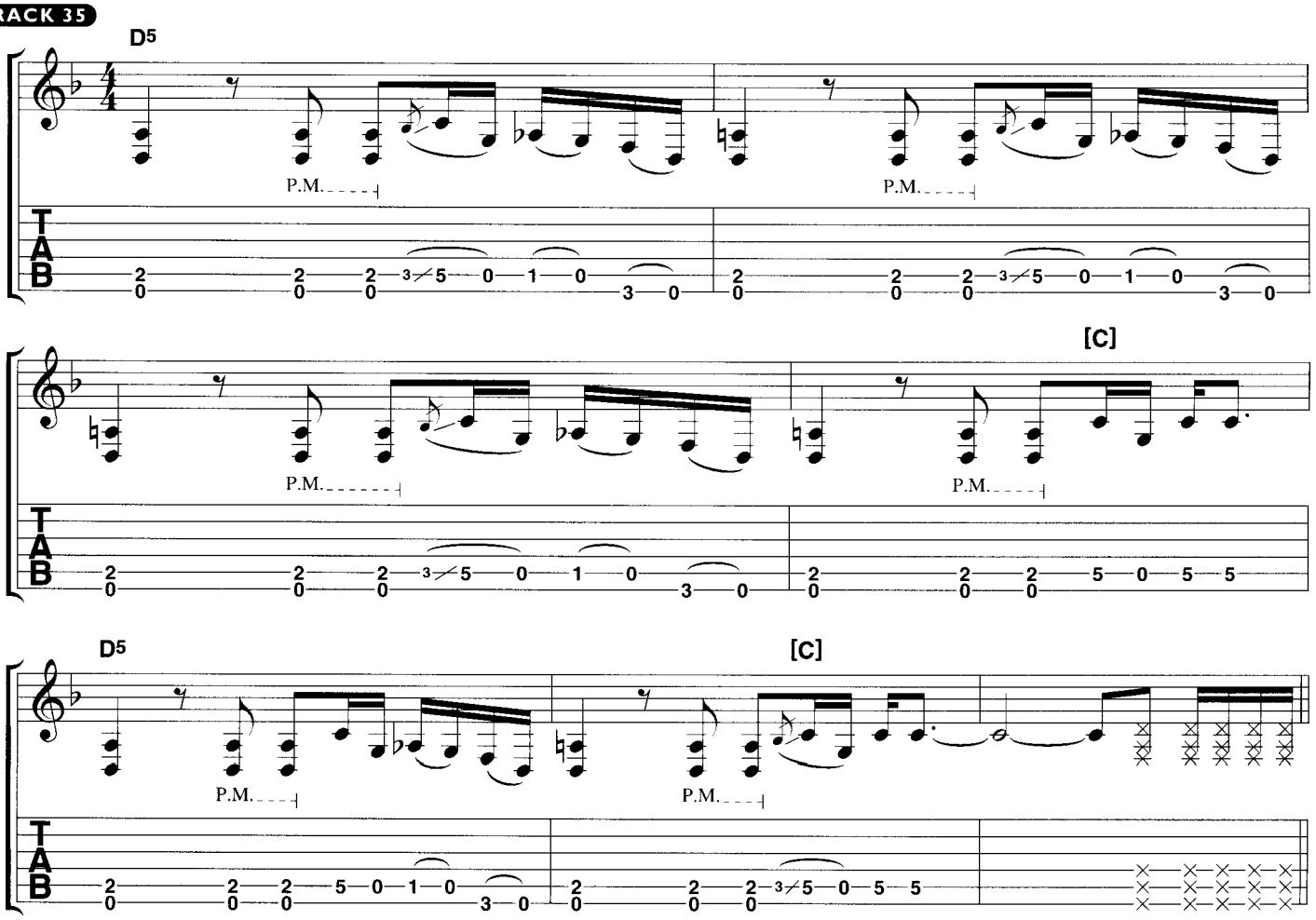
TRACK 34



The fingering for this riff is more difficult - after the initial open chord use your third and first fingers to play barres on the bottom two strings (for the E♭5 and C5 chords). The D5 is played with a first finger barre. The second bar is similar except for the open G5 instead of D5. Watch out for the triplet rhythm in bar 4 – this doubles the vocal line so listen to the original recording if you need help.

Riff 2b

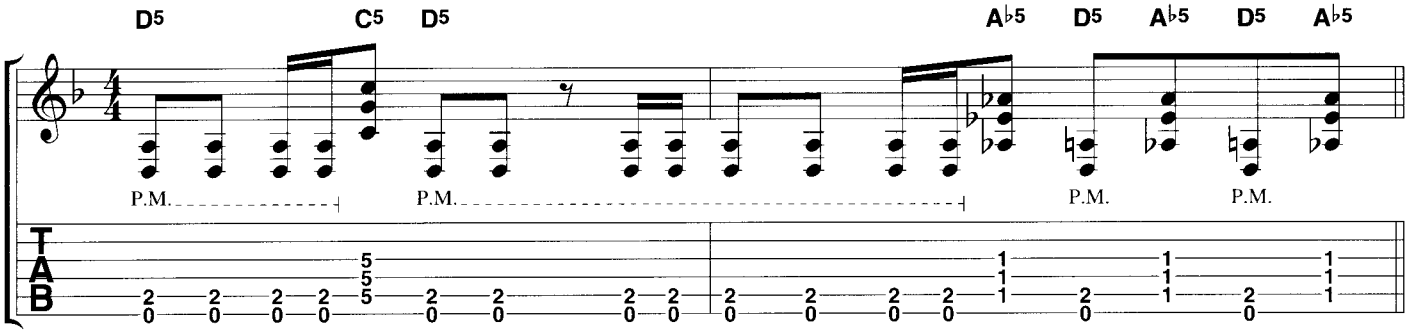
TRACK 35



This riff is basically the same as Riff 2a but shorter in length.

Riff 3b

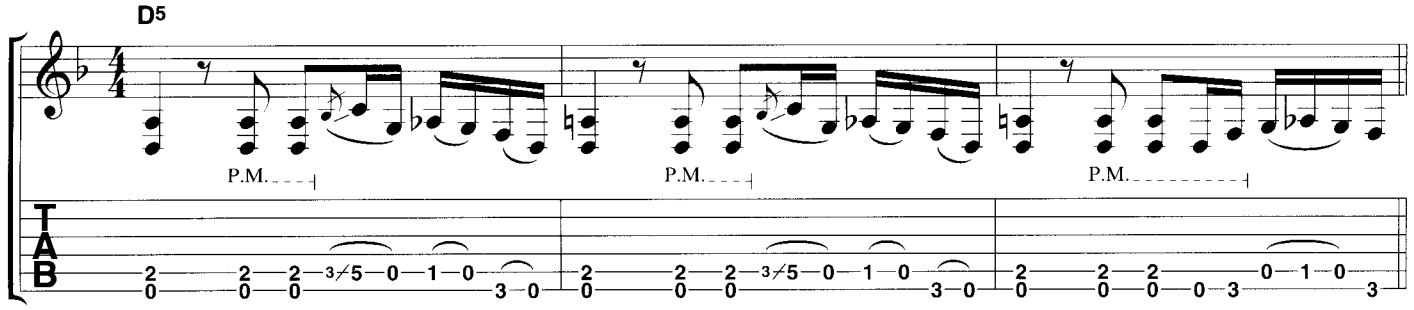
TRACK 33



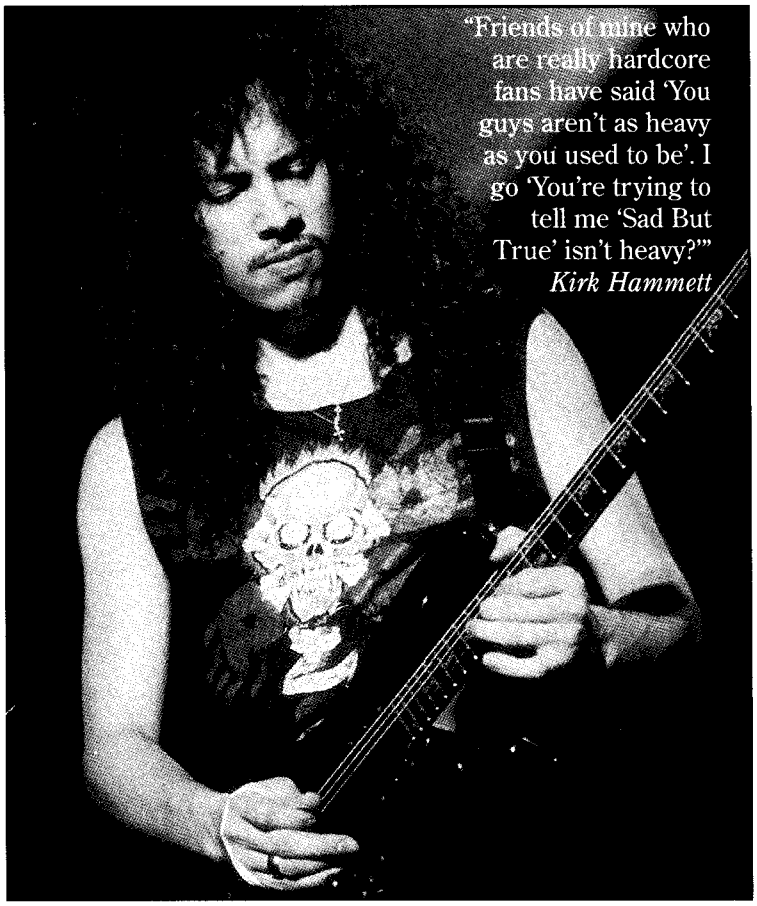
This riff is very similar to 3a although it has a different ending. Again try and keep a solid, rhythmic feel going and take care not to rush. As before use a first finger barre to play the power chords and follow the picking instructions.

Riff 2c

TRACK 36



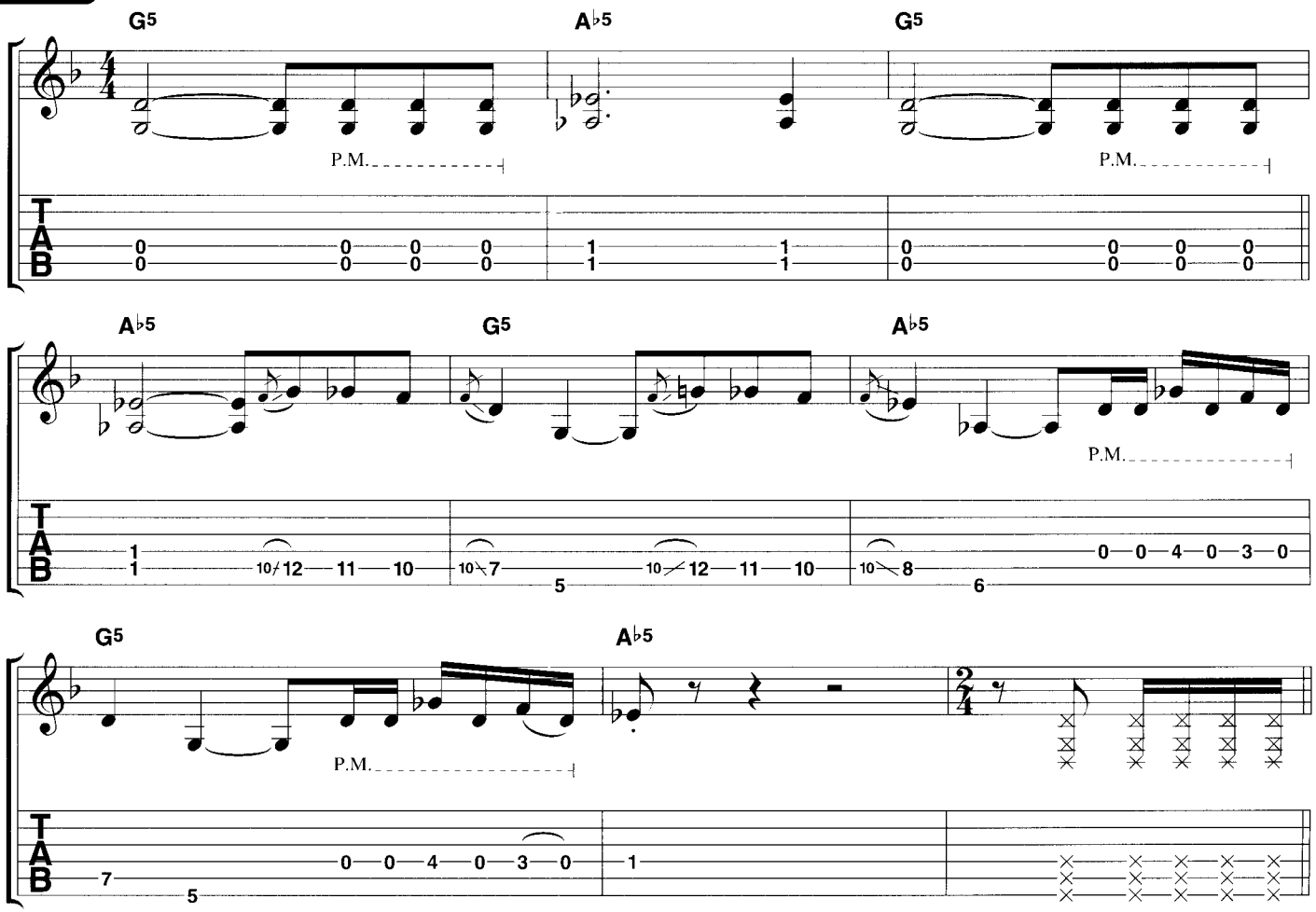
This riff is a much shorter version of Riffs 2a and 2b.



"Friends of mine who are really hardcore fans have said 'You guys aren't as heavy as you used to be'. I go 'You're trying to tell me 'Sad But True' isn't heavy?'"
Kirk Hammett

Riff 5

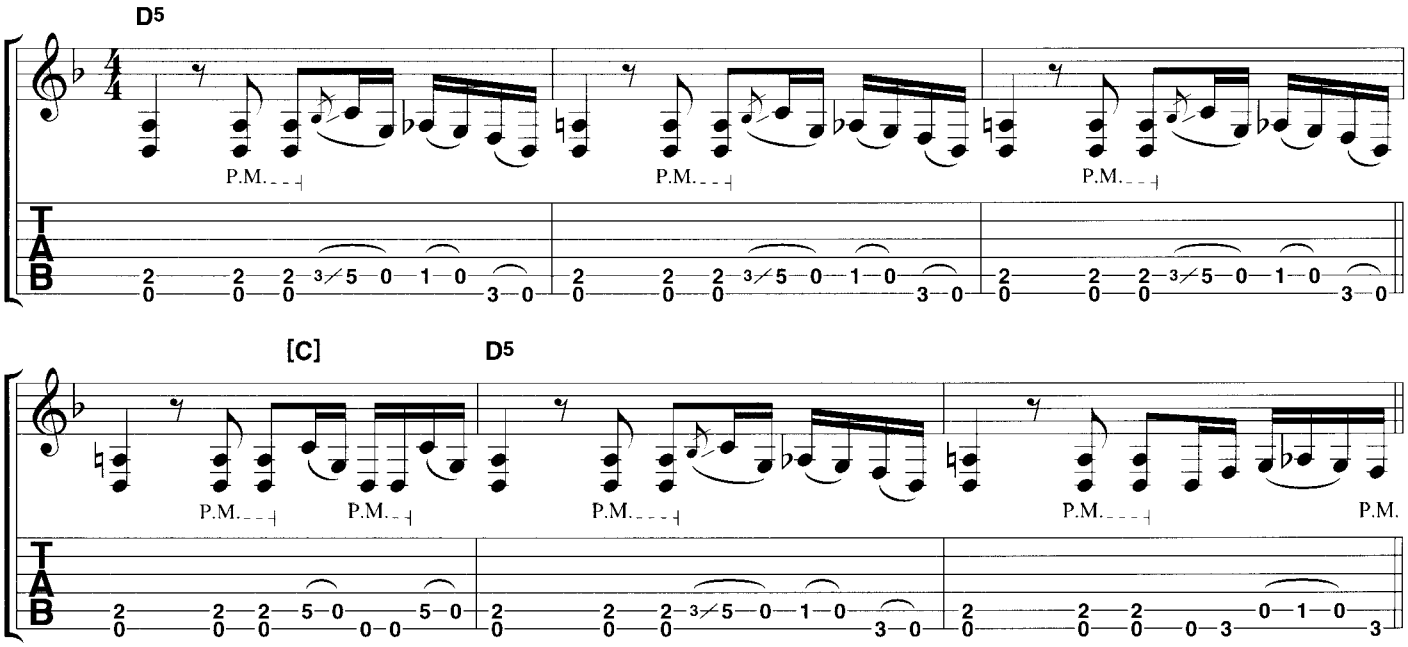
TRACK 37



This riff is similar to Riff 1 for the first few bars then leads into a harmony guitar part. Use your second finger to play the down slides in bars 5 and 6, this frees up your first finger to play the following note.

Riff 2d

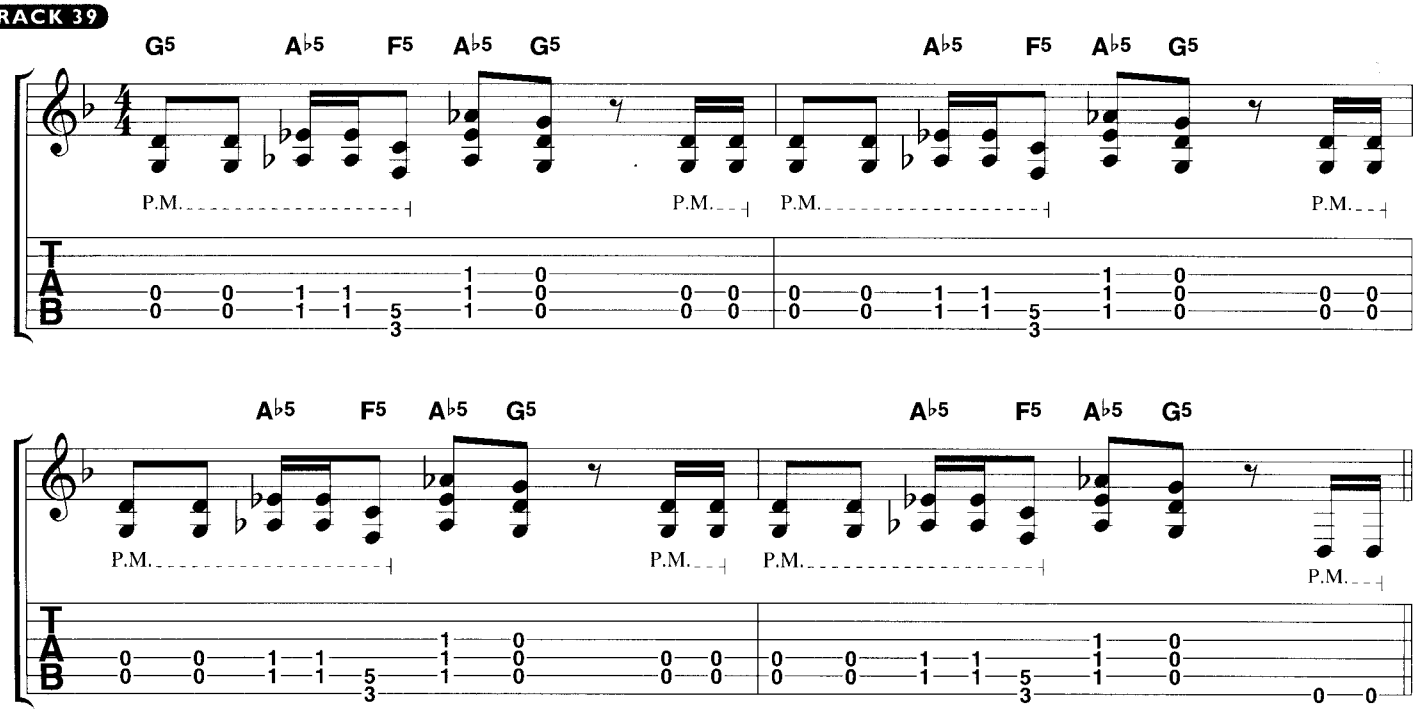
TRACK 38



Riff 2d is similar to Riff 2a although it ends with a different phrase.

Riff 6

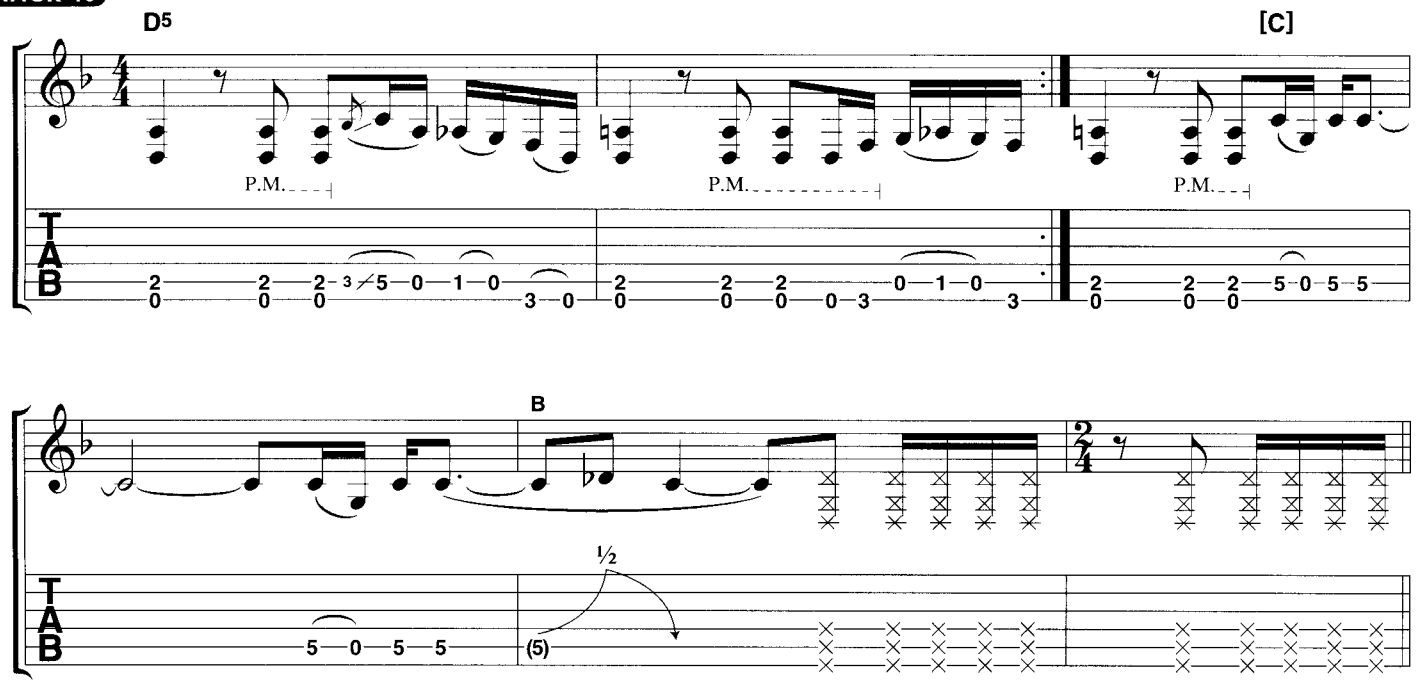
TRACK 39



Although this riff is similar to Riff 4 the position and fingerings are different. After playing the A♭5 chord you'll need to make a quick position shift to play the F5 with your first and third fingers, then back to a first finger barre for another A♭5.

Riff 7

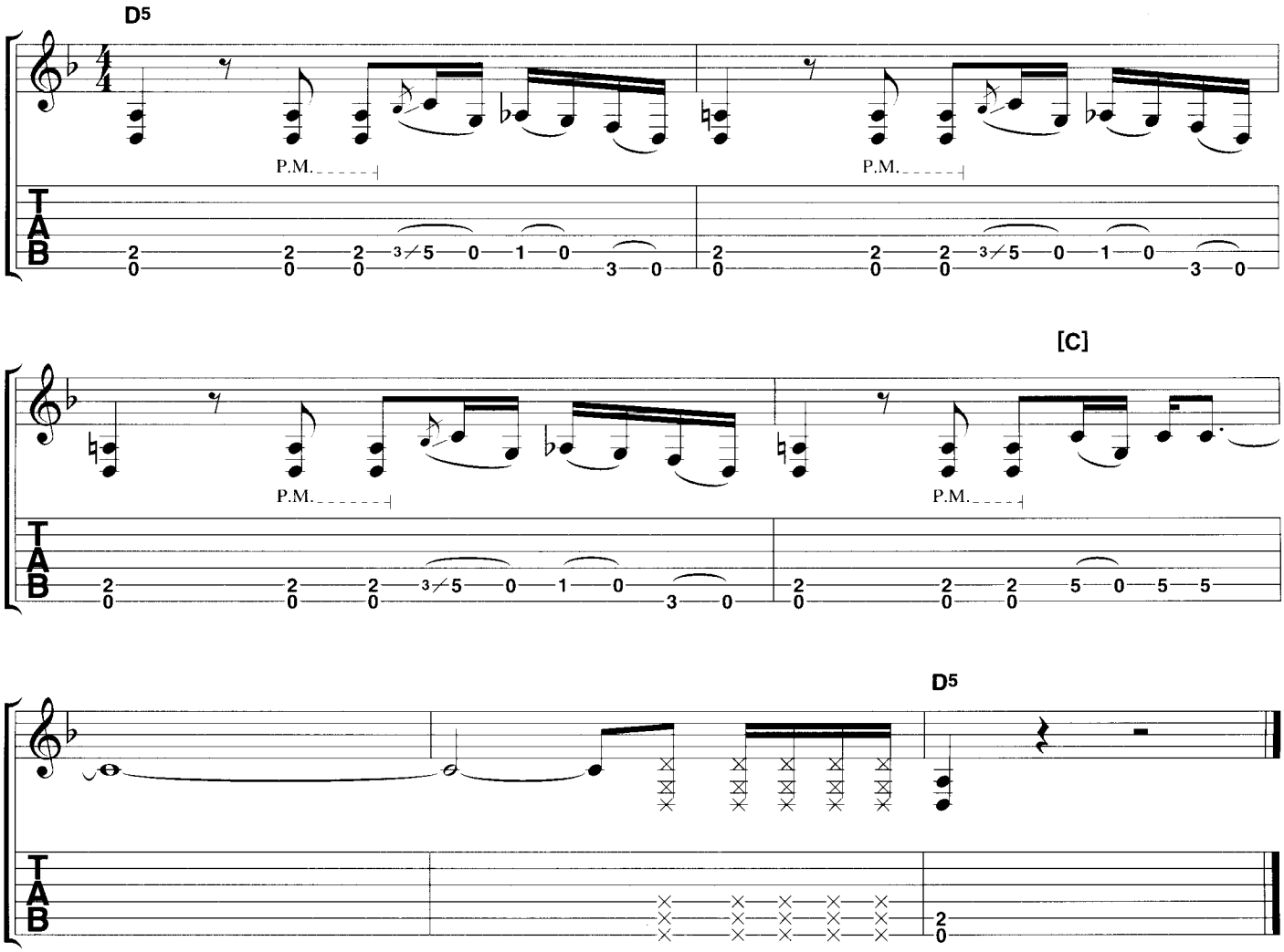
TRACK 40



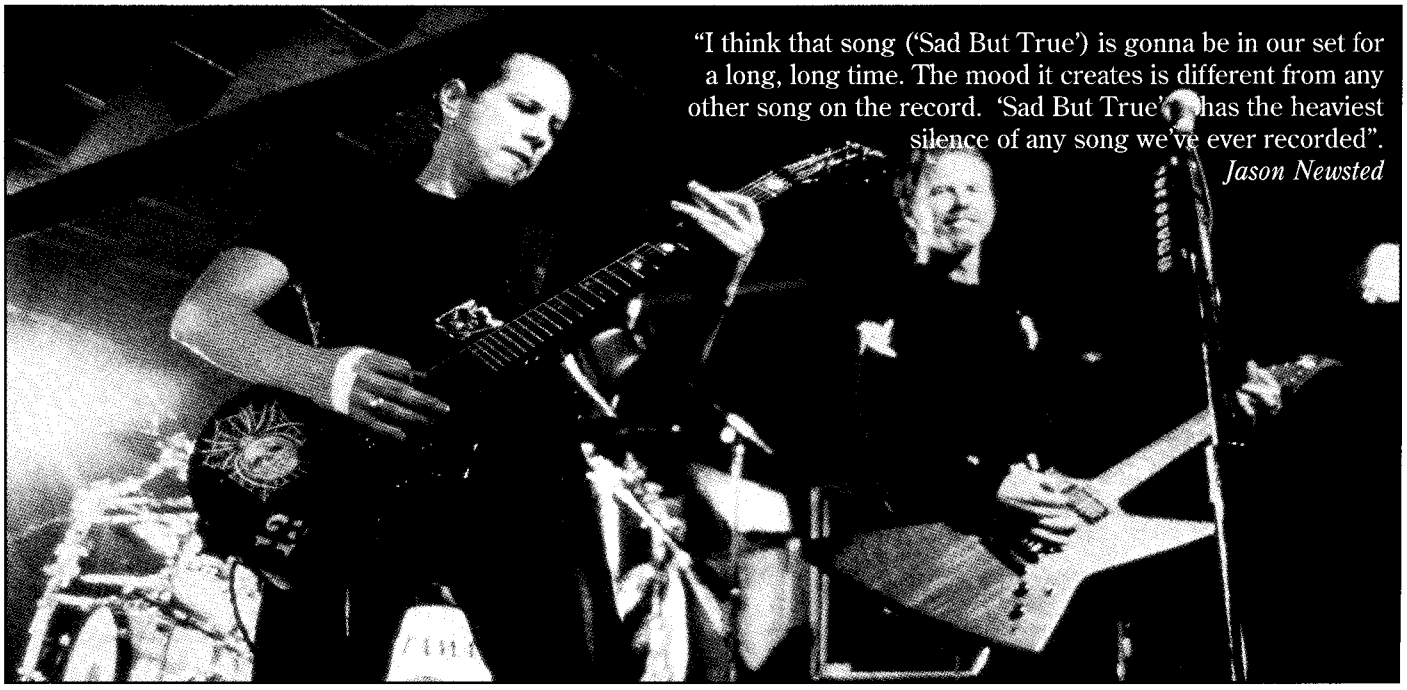
For the first two bars use the same fingering as in Riff 2d. The rest of the riff is similar to Riff 2a so again refer to the fingering used there.

Riff 2e

TRACK 41

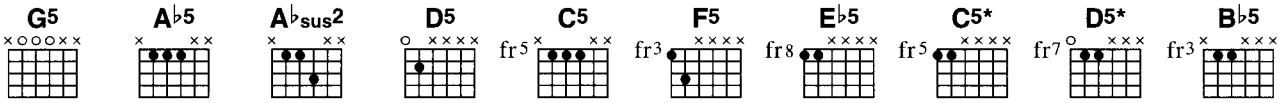


This riff is basically a shorter version of Riff 2a.



"I think that song ('Sad But True') is gonna be in our set for a long, long time. The mood it creates is different from any other song on the record. 'Sad But True' has the heaviest silence of any song we've ever recorded".
Jason Newsted

SAD BUT TRUE
Lyrics



Intro: *21 bars*

Verse 1:

D5
Hey
C5 D5
I'm your life
A♭5 D5
I'm the one who takes you there
C5
Hey
D5
I'm your life
A♭5 D5
I'm the one who cares
They
C5 D5
They betray
A♭5 D5
I'm your only true friend now
C5
They
D5
They'll betray
A♭5 D5
And forever there.

Chorus:

E♭5 C5 E♭5 D5
I'm your dream
Make you real
E♭5 C5 E♭5 G5
I'm your eyes when you must steal
F5 B♭5
I'm your pain when you can't feel
D5
Sad but true
E♭5 C5 E♭5 D5
I'm your dream
Mind astray
E♭5 C5 E♭5 G5
I'm your eyes while you're away
F5
I'm your pain while you repay
B♭5 D5
You know it's sad but true.

Gtr. solo: *7 bars*

Verse 2:

D5 C5
You
D5
You're my mask
A♭5 D5
You're my lover, my shelter
C5
You
You're my mask
A♭5 D5
You're the one who's blamed
C5
Do
Do my work
A♭5 D5
Do my dirty work scape-goat
C5
Do
Do my deeds
A♭5 D5
For you're the one who's shamed.

Chorus:

E♭5 C5 E♭5 D5
I'm your dream
Make you real
E♭5 C5 E♭5 G5
I'm your eyes when you must steal
F5 B♭5
I'm your pain when you can't feel
D5
Sad but true
E♭5 C5 E♭5 D5
I'm your dream
Mind astray
E♭5 C5 E♭5 G5
I'm your eyes while you're away
F5
I'm your pain while you repay
B♭5 D5
You know it's sad but true.

Bridge: *Instrumental 9 bars*

Gtr. solo: *10 bars*

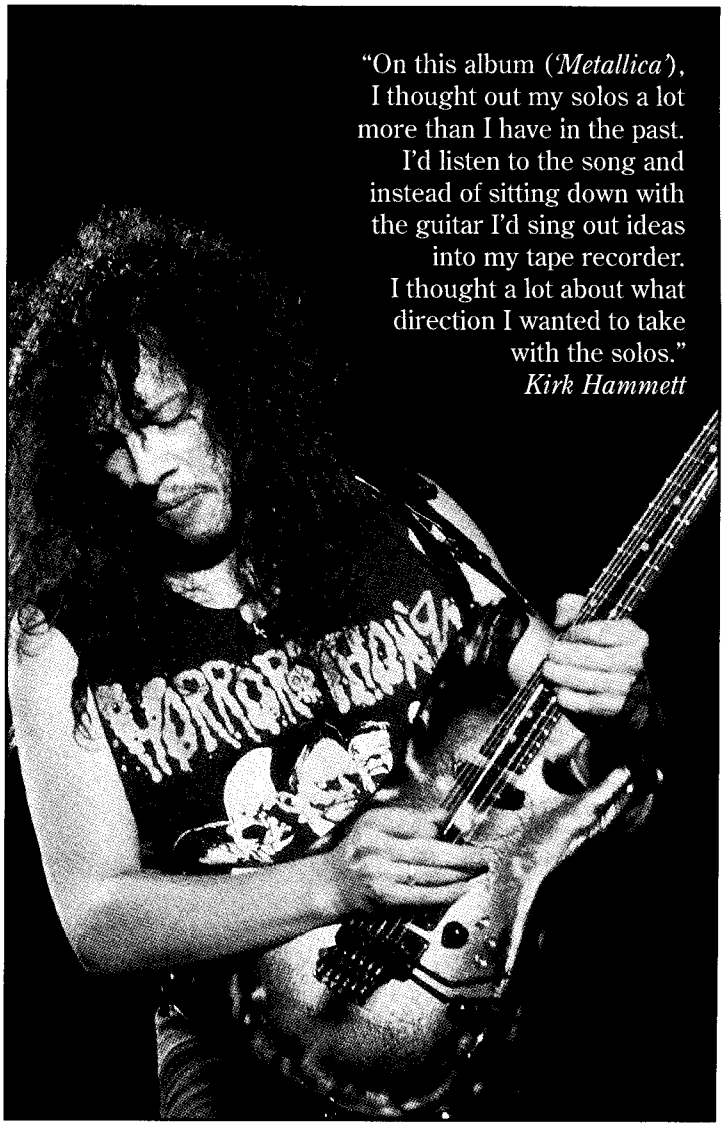
Chorus:
E♭5 C5 E♭5 D5
I'm your dream
Make you real
E♭5 C5 E♭5 G5
I'm your eyes when you must steal
F5 B♭5
I'm your pain when you can't feel
D5
Sad but true
E♭5 C5 E♭5 D5
I'm your dream
Mind astray
E♭5 C5 E♭5 G5
I'm your eyes while you're away
F5
I'm your pain while you repay
B♭5 D5
You know it's sad but true.

Gtr. solo: *8 bars*

Verse 3:
D5 C5
Hate
D5
I'm your hate
A♭5 D5
I'm your hate when you want love
C5
Hey
Pay the price
A♭5 D5
Pay, for nothing's fair
C5
Hey
I'm your life
A♭5 D5
I'm the one who took you there
C5
Hey
I'm your life
A♭5 D5
And I no longer care.
E♭5 C5 E♭5 D5

Chorus:
I'm your dream
Make you real
E♭5 C5 E♭5 G5
I'm your eyes when you must steal
F5 B♭5
I'm your pain when you can't feel
D5
Sad but true
E♭5 C5 E♭5 D5
I'm your dream
Mind astray
E♭5 C5 E♭5 G5
I'm your eyes while you're away
F5
I'm your pain while you repay
B♭5 D5
You know it's sad but true.

Coda: *Instrumental 7 bars*

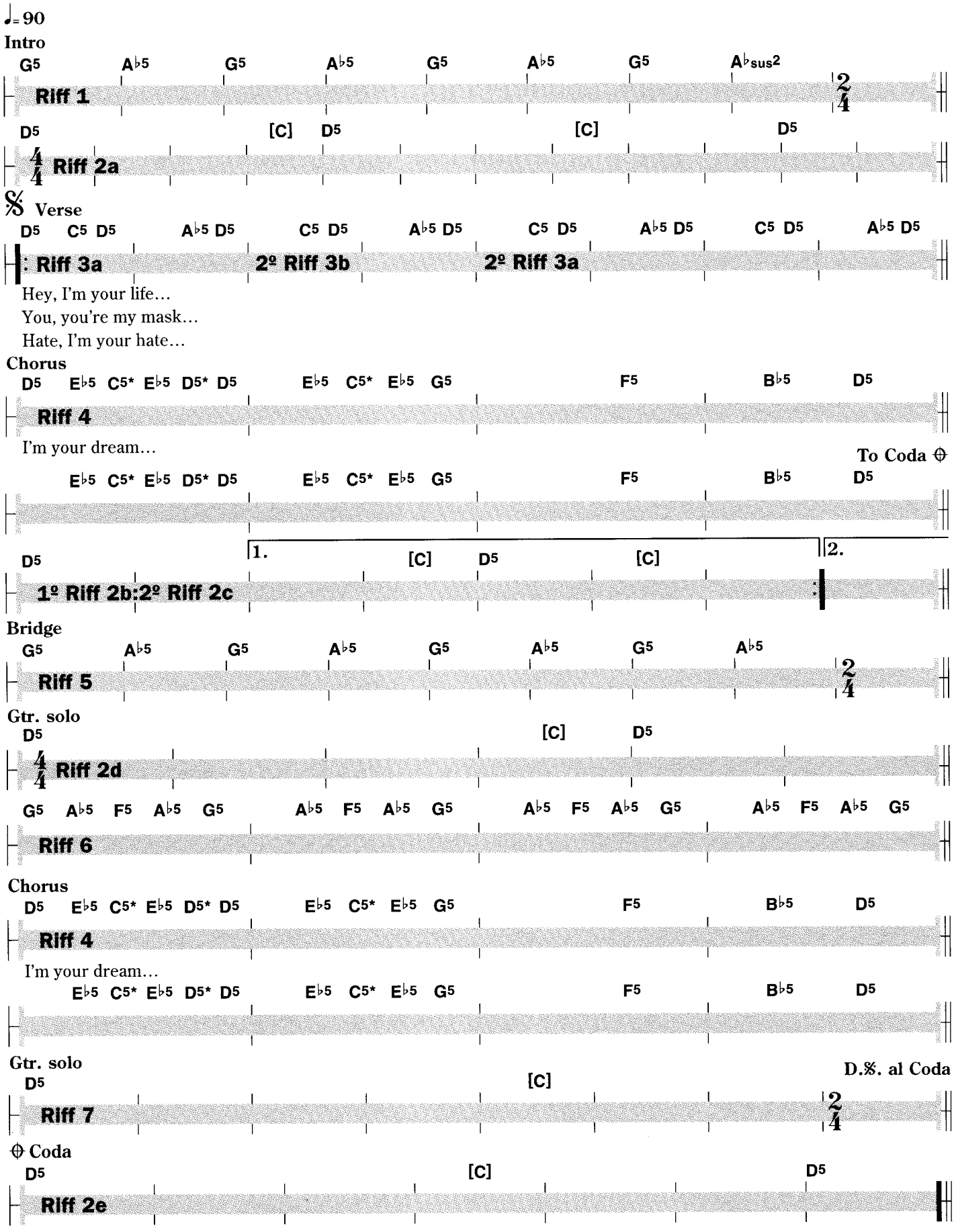


"On this album (*'Metallica'*), I thought out my solos a lot more than I have in the past. I'd listen to the song and instead of sitting down with the guitar I'd sing out ideas into my tape recorder. I thought a lot about what direction I wanted to take with the solos."
Kirk Hammett

SAD BUT TRUE
Riff Route Map

TRACK 42 Full version

TRACK 43 Backing track only



ENTER SANDMAN

Words & Music by James Hetfield, Lars Ulrich & Kirk Hammett
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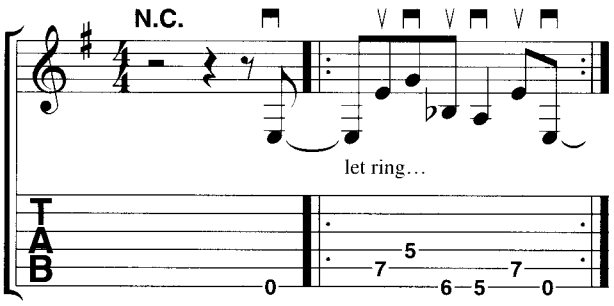
'Enter Sandman' is the opening track on the massive-selling 1991 album *Metallica*.

After a gentle but ominous introduction, this track builds to a stomping metal beat. With this solid, steady pulse behind you, getting the most out of these riffs shouldn't prove too difficult; but don't fall into the trap of speeding up.

The menacing nature of the guitar riffs nicely supports the lyrics which are mainly concerned with childhood nightmares and fear of the dark.

Riff 1

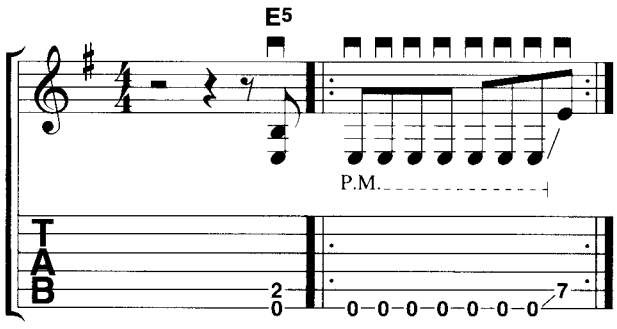
TRACK 44



The opening arpeggio figure of this song is played with the fourth finger at the seventh fret holding the E note and the third finger holding the G note. This leaves the second and first fingers free to play the B♭ and A. Let all the notes ring and use the neck pickup with a clean tone and chorus.

Riff 2

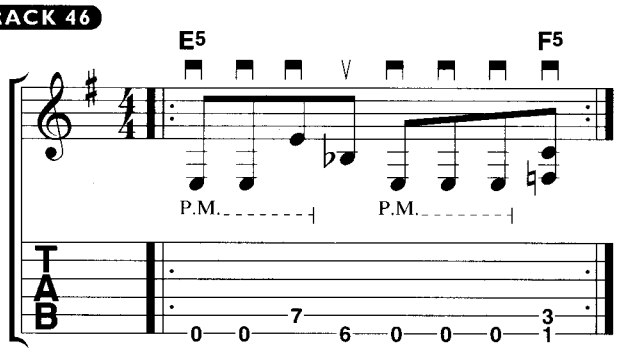
TRACK 45



The intro uses three similar riffs which expand into Riff 5a. This riff is played with a heavy, distorted tone using the bridge pickup. Use downstrokes for the whole riff using your third finger to slide up to the E note.

Riff 3

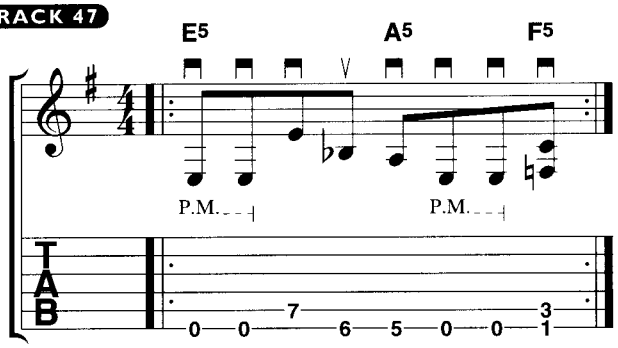
TRACK 46



Again, use your third finger for the slide followed by your second for the B♭. Apart from the B♭ you can play all of this riff with downstrokes.

Riff 4

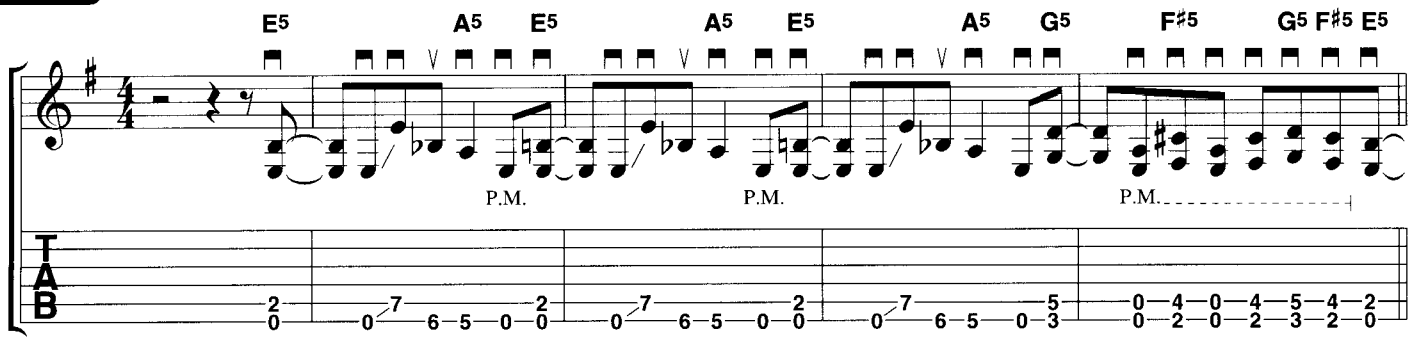
TRACK 47



This riff is similar to Riff 3; use your second then first fingers for the B♭ and A. As with the other riffs keep the muted notes short and percussive.

Riff 5a

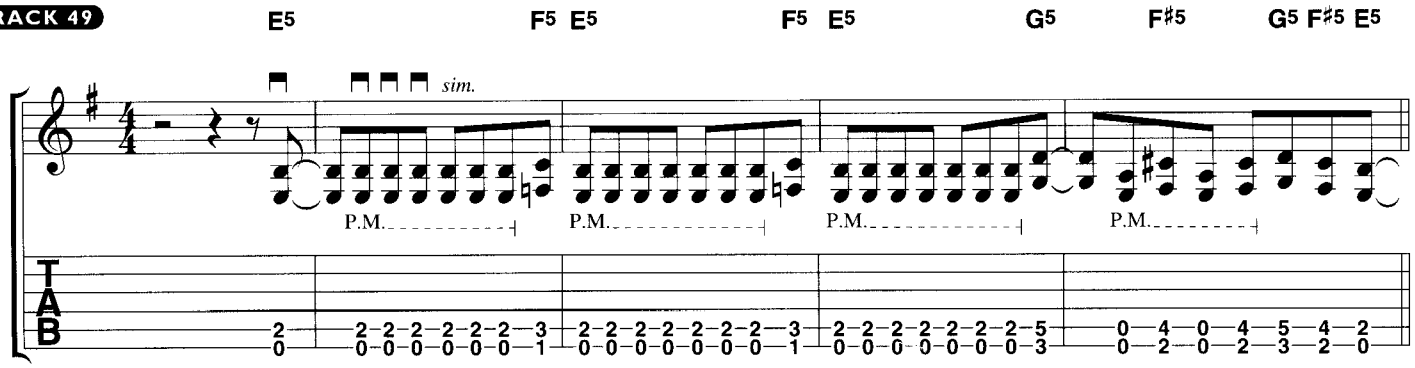
TRACK 48



This is the main riff for the intro, also used in different forms throughout the song. Keep the same basic fingering as for Riff 4 – in the last bar use the first and third fingers to play the power chords and alternate them with open strings. Use heavy palm-muting for this bar.

Riff 6

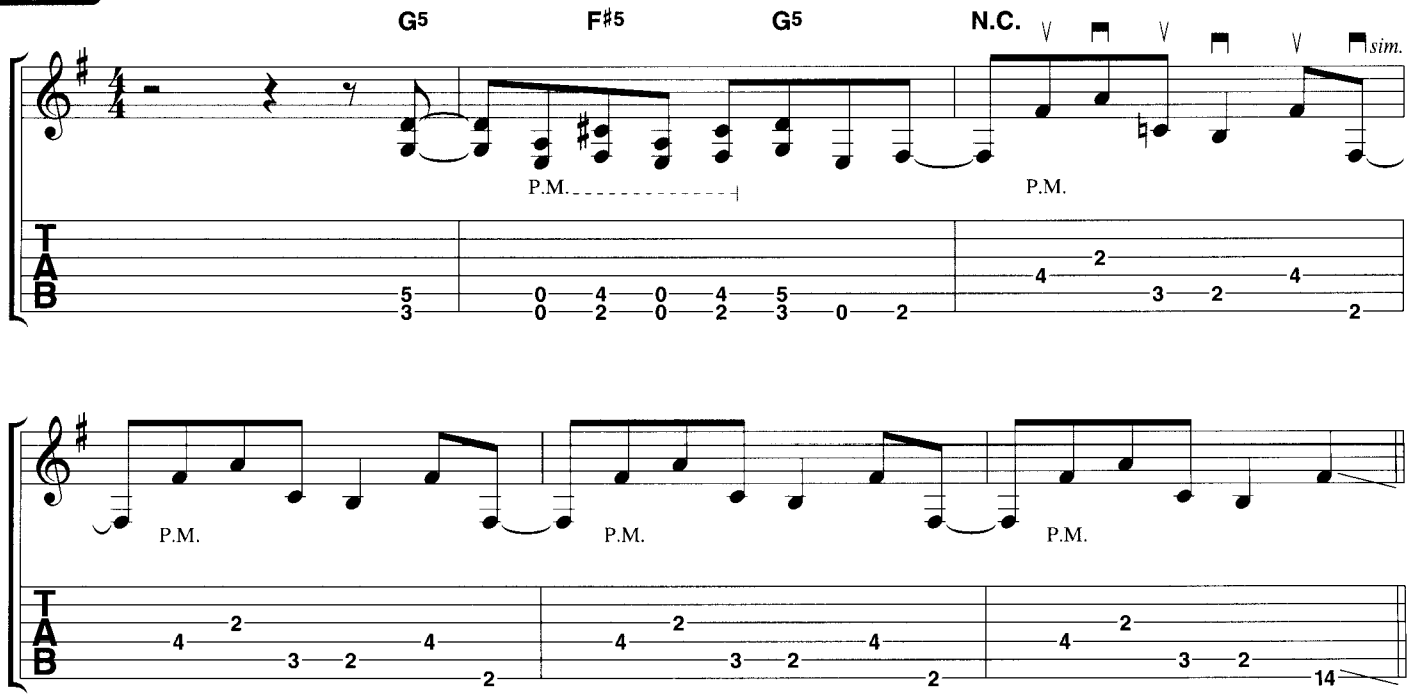
TRACK 49



This is the main verse riff. The first two bars are straightforward, using only E5 and F5 chords. Bar 4 is the same as the end of Riff 5a, but is altered slightly on the repeat leading into the next section.

Riff 7a

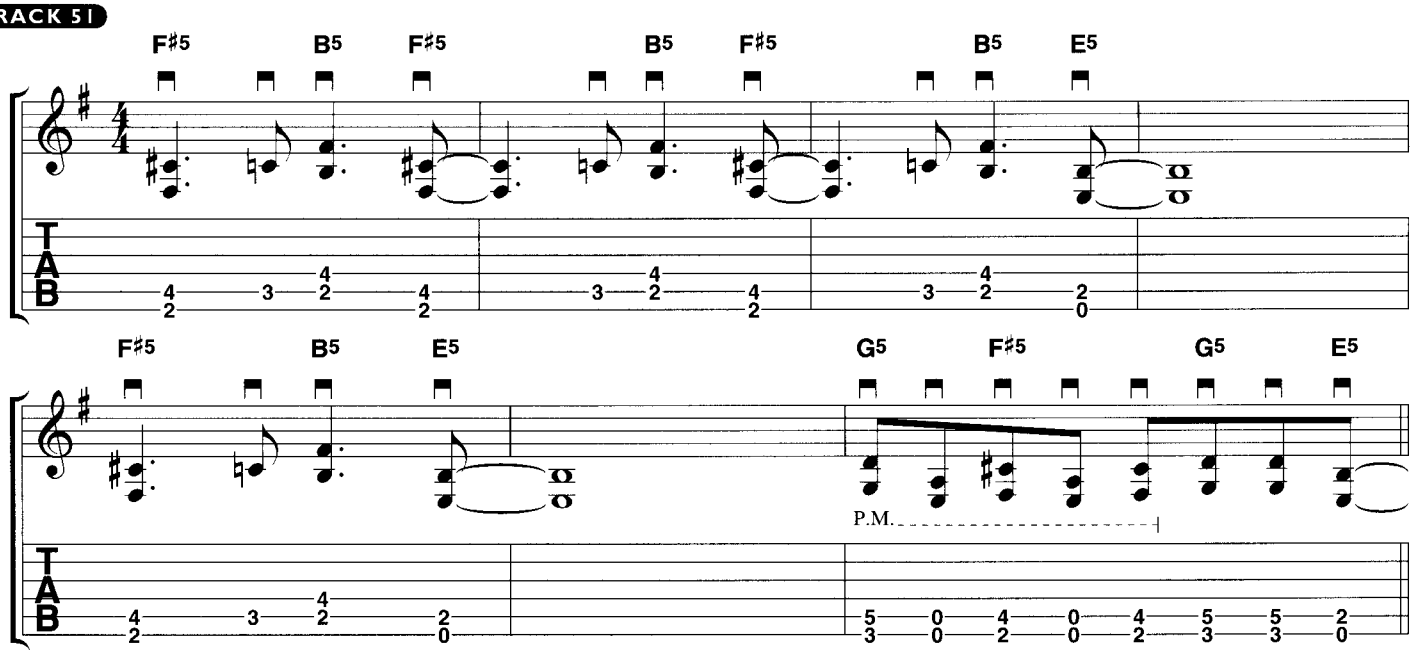
TRACK 50



You can use the same basic fingering for this riff as you did for Riff 1 (this is the same pattern moved up to F♯). Use your first finger on the low F♯ and your third and fourth fingers for the upper F♯ and A notes. Then play the C with your second finger and the B with your first. This is played with a distorted sound doubled with a clean toned guitar to give more definition.

Riff 8a

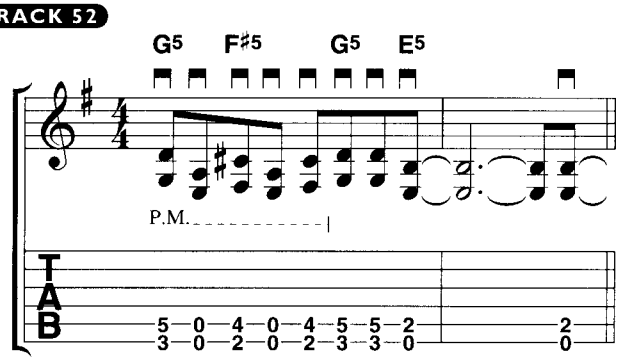
TRACK 51



This riff is used in the chorus. Use your first and third fingers to play the first chord then play the C natural with your second finger. If you play the B5 chord with your first and fourth fingers it will be easier to play the following change smoothly. Play the whole riff with downstrokes.

Riff 8b

TRACK 52

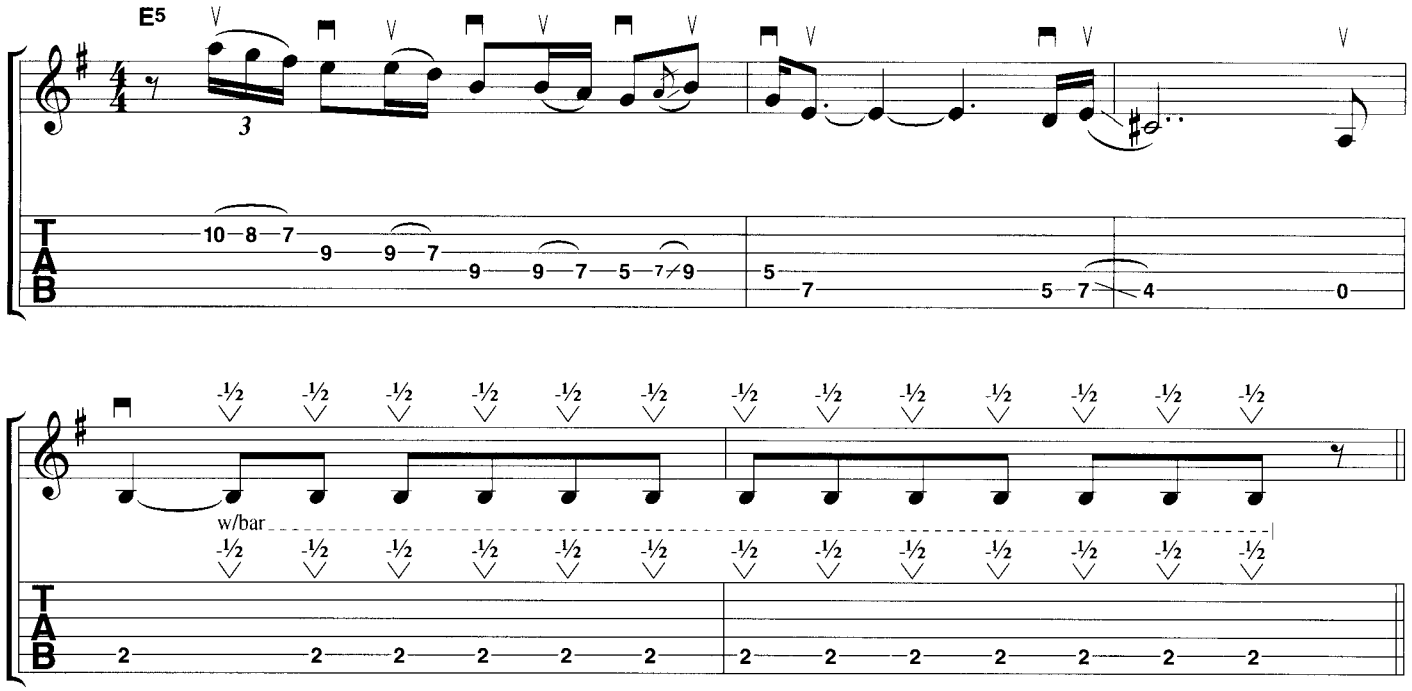


This is a variation on the last bar of Riff 8a.

Remember to play the whole riff with downstrokes.

Riff 9

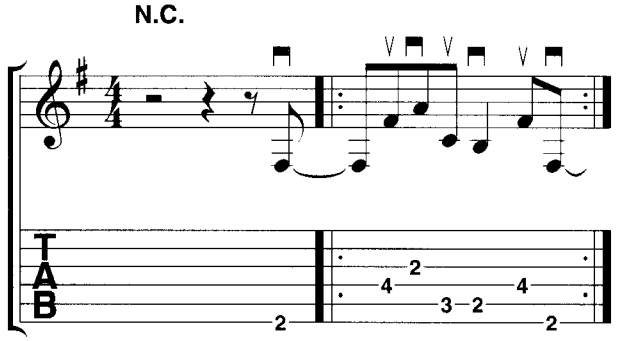
TRACK 53



This short lead section follows on from the guitar solo and leads into the bridge section. Start the pull-offs with your fourth finger then use your third finger for the next two. Play the slide in bar two with your third finger. The trem-bar dips in bars four and five are played by lightly bouncing your picking hand on the bar.

Riff 7b

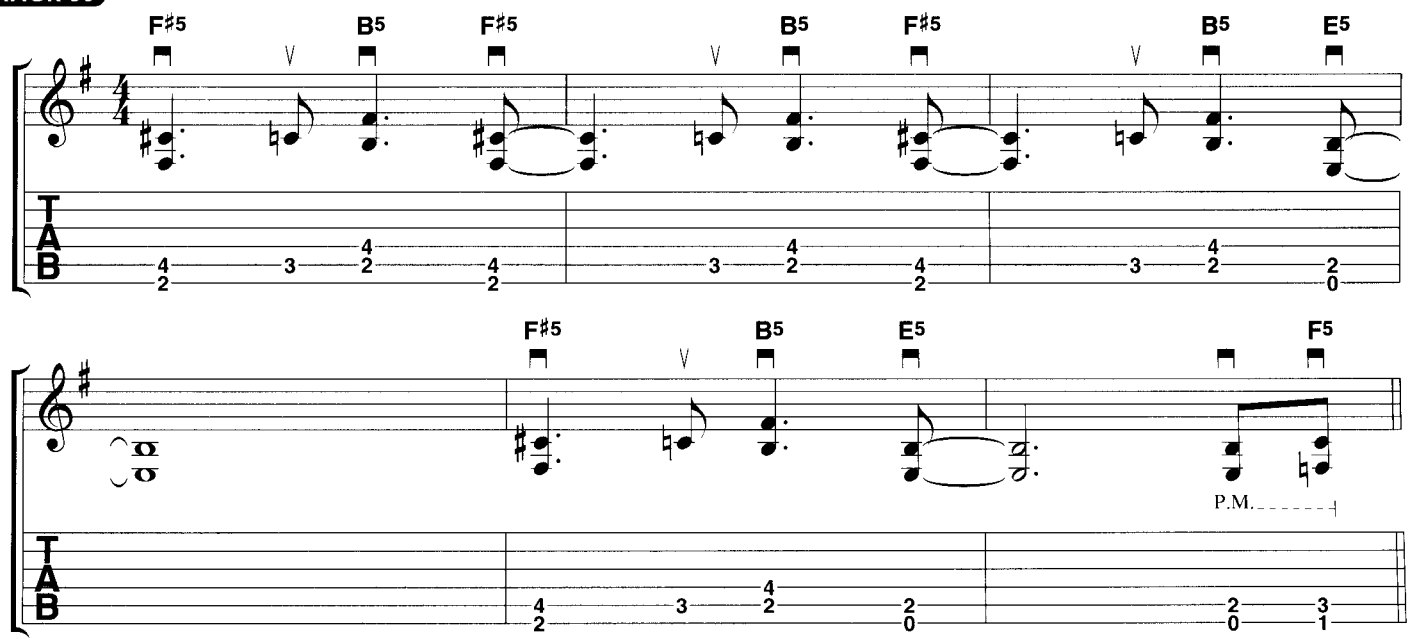
TRACK 54



This riff is the same as Riff 1 transposed up to F♯.

Riff 8c

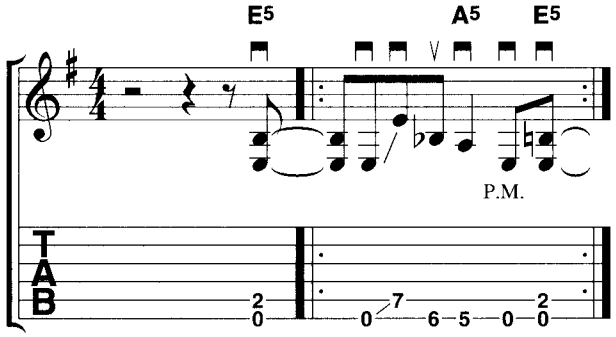
TRACK 55



This is another variation of the chorus riff used in the the guitar solo. It has a turn around bar at the end.

Riff 5b

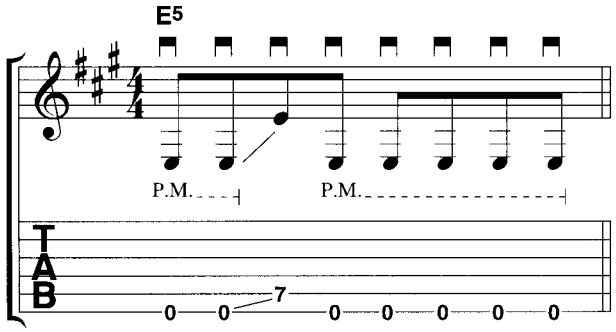
TRACK 56



The only difference between this riff and Riff 5a is the length so refer back for help with the fingering and picking.

Riff 10

TRACK 57

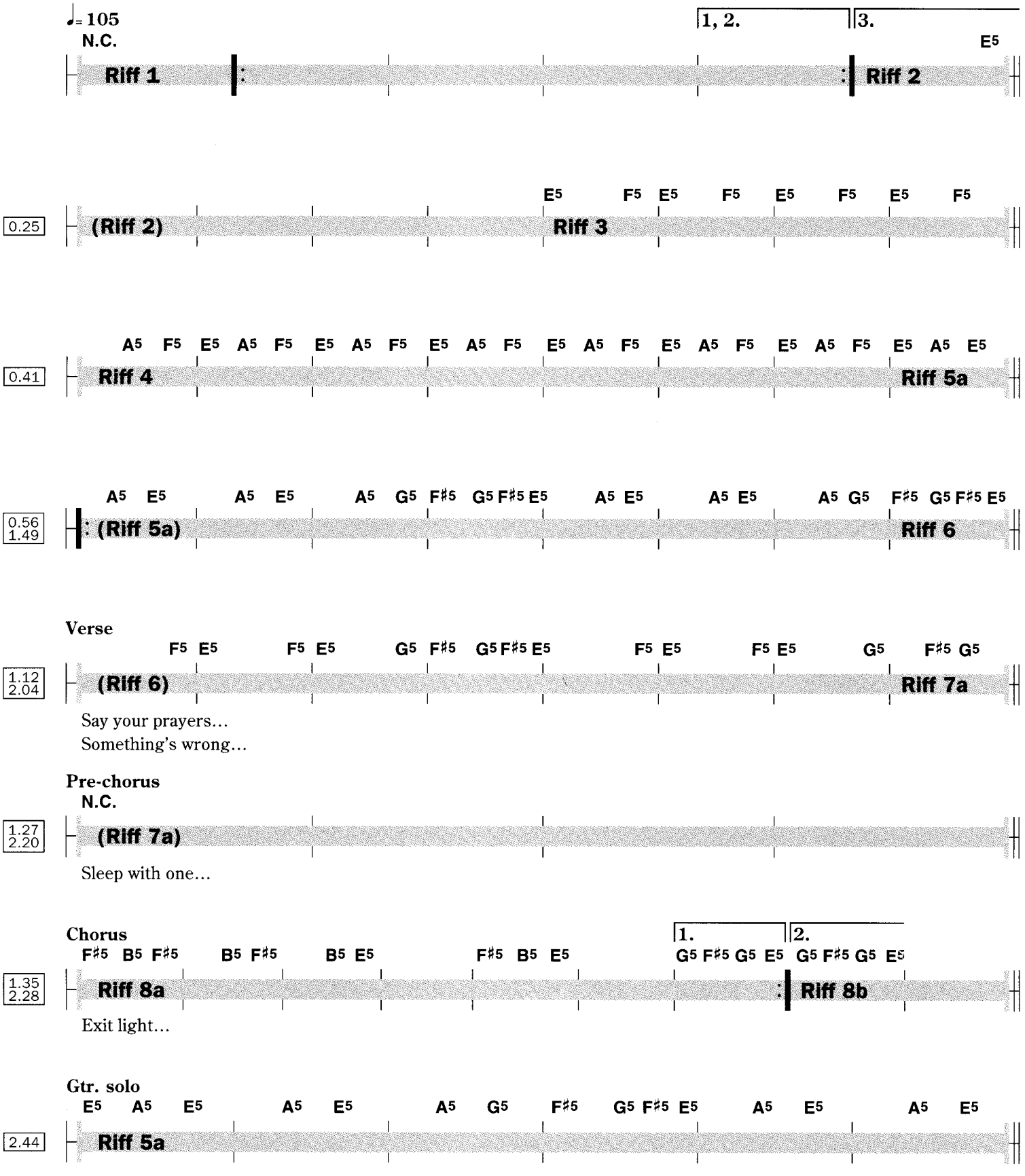


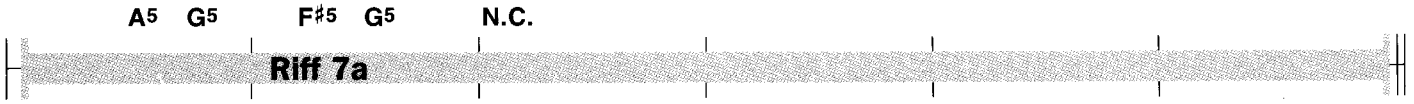
The outro of the song returns to a familiar idea. This riff is similar to Riffs 2 and 3 and should be played with the same fingering.

ENTER SANDMAN
Riff Route Map

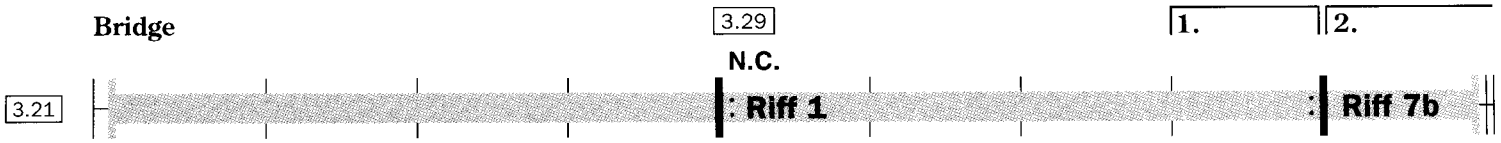
TRACK 58 Full version

TRACK 59 Backing track only





Bridge

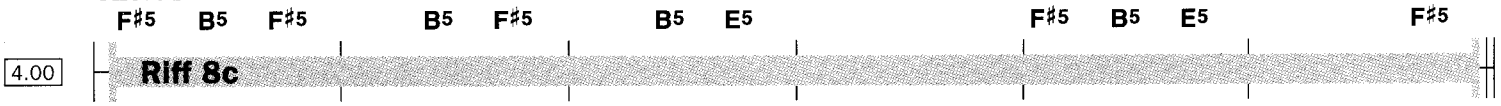


Now lay me…

Verse

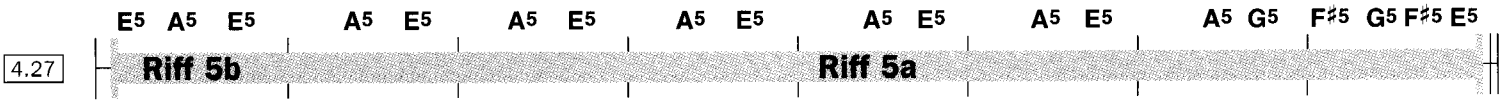
Hush, little baby…

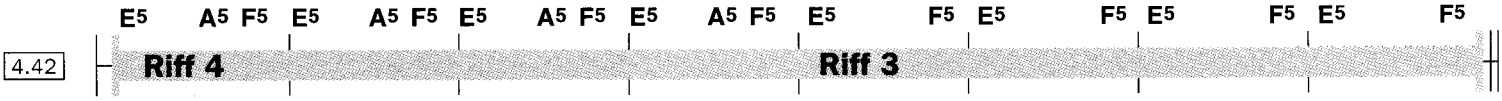
Chorus



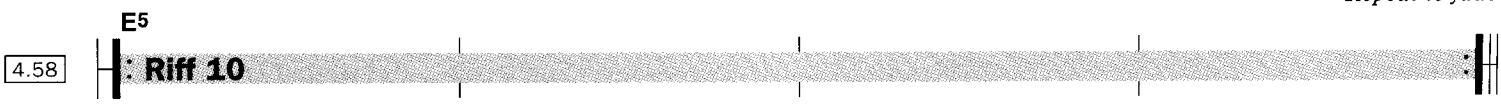
Exit light…

Outro

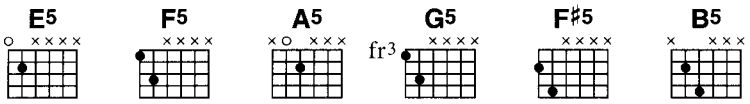




Repeat to fade



ENTER SANDMAN
Lyrics



Intro: *37 bars*

Verse 1:
E5 F5 E5
Say your prayers little one
F5 E5
Don't forget, my son
G5 F♯5 G5 F♯5 E5
To include everyone
F5 E5
Tuck you in, warm within
F5 E5
Keep you free from sin
G5 F♯5 G5
Till the sandman he comes.

Pre-chorus:
N.C.
Sleep with one eye open
Gripping your pillow tight.

Chorus:
F♯5 B5 F♯5 B5
Exit: Light
F♯5 B5 E5
Enter: Night
F♯5 B5 E5
Take my hand
G5 F♯5 G5 E5
We're off to never never land.

Instr: *8 bars*

Verse 2:
E5 F5 E5
Something's wrong, shut the light
F5 E5
Heavy thoughts tonight
G5 F♯5 G5 F♯5 E5
And they aren't of Snow White
F5 E5
Dreams of war, dreams of liars
F5 E5
Dreams of dragon's fire
G5 F♯5 G5
And of things that will bite.

Pre-chorus: *Repeat*

Chorus:
F♯5 B5 F♯5 B5
Exit: Light
F♯5 B5 E5
Enter: Night
F♯5 B5 E5
Take my hand
G5 F♯5 G5 E5
We're off to never never land.

Gtr. solo: *23 bars*

Verse 3:
N.C.
Now I lay me down to sleep
Pray the Lord my soul to keep
If I die before I wake
Pray my Lord my soul to keep
Hush little baby, don't say a word
And never mind that noise you heard
It's just the beasts under your bed
In your closet, in your head.

Chorus:
F♯5 B5 F♯5 B5
Exit: Light
F♯5 B5 E5
Enter: Night
F♯5 B5 E5
Grain of sand
F♯5 B5 F♯5 B5
Exit: Light
F♯5 B5 E5
Enter: Night
F♯5 B5 E5
Take my hand
G5 F♯5 G5 E5
We're off to never never land.

FADE TO BLACK

Words & Music by James Hetfield, Lars Ulrich, Cliff Burton & Kirk Hammett
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'Fade To Black' from Metallica's second album *Ride The Lightning*, is nearly seven minutes long but is packed with musical ideas to sustain interest.

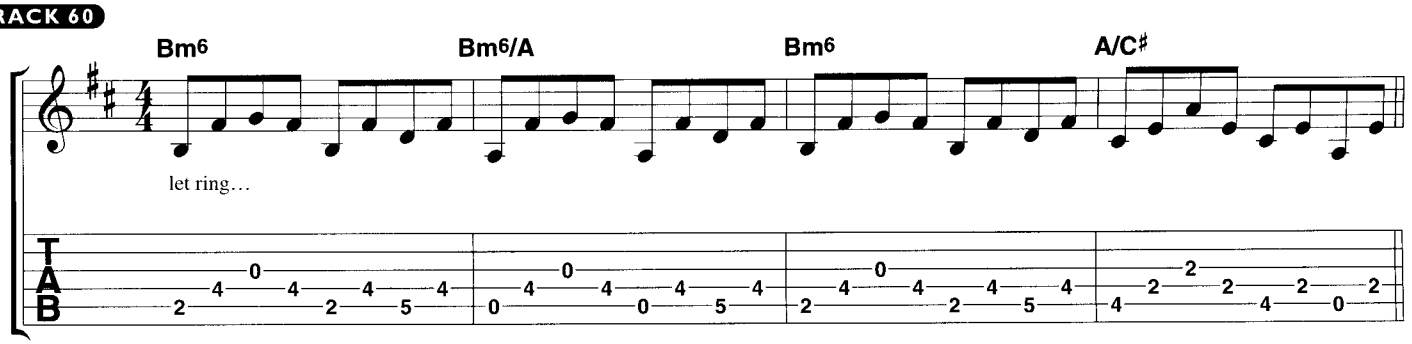
Episodic in form, the contrasting use of acoustic and distorted electric guitars keeps the song moving along until a tempo change just before four minutes changes everything up a gear.

With a minute and a half long outro, this song provides a great opportunity for you to experiment with your solo guitar style.

Don't hold back!

Riff 1

TRACK 60

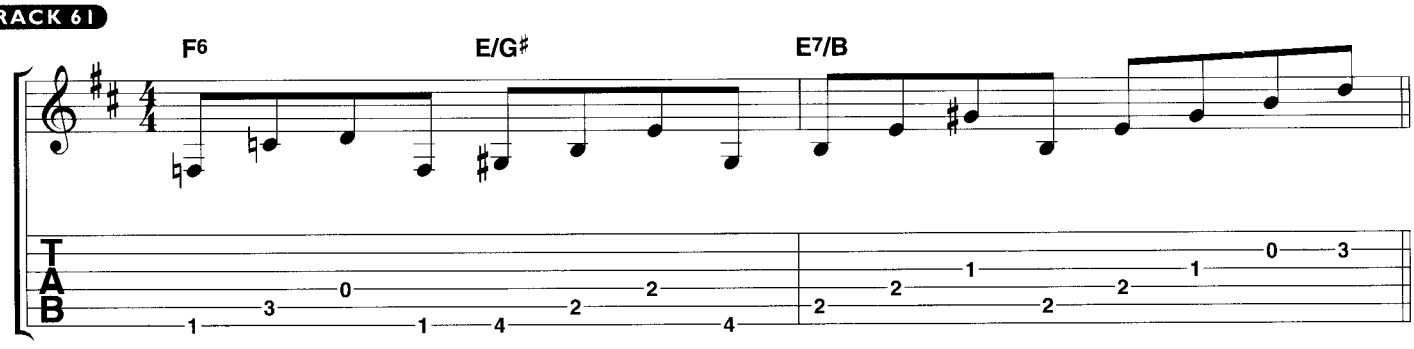


The intro of this song is played fingerstyle on an acoustic guitar but can also be played on a clean toned electric, with or without a pick.

Use your first and third fingers to play the B and F♯ and your fourth finger to play the D. Let all the notes ring.

Riff 2

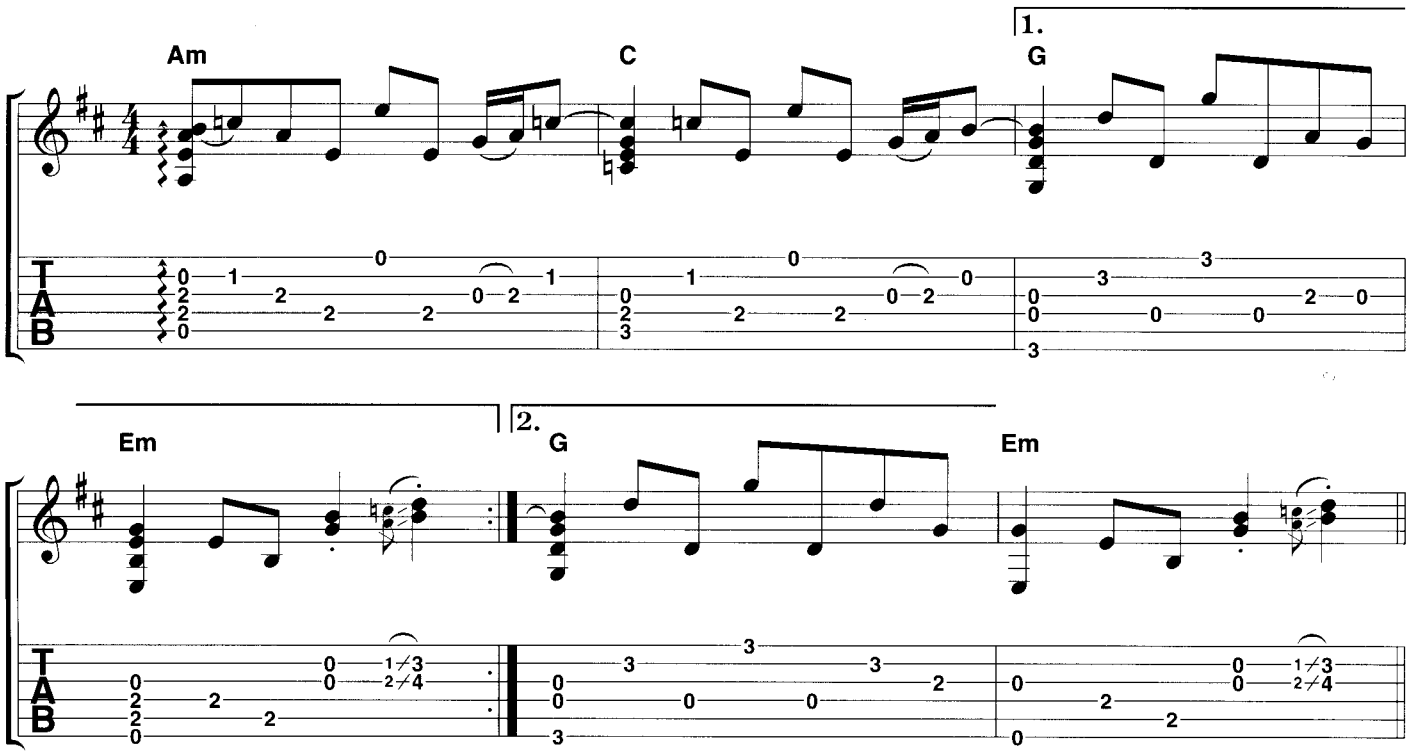
TRACK 61



This riff is more difficult than Riff 1 – again, use your first and third fingers to play the first two notes then use a third and first finger barre to play the second chord. For the next bar hold down the shape of an open E chord.

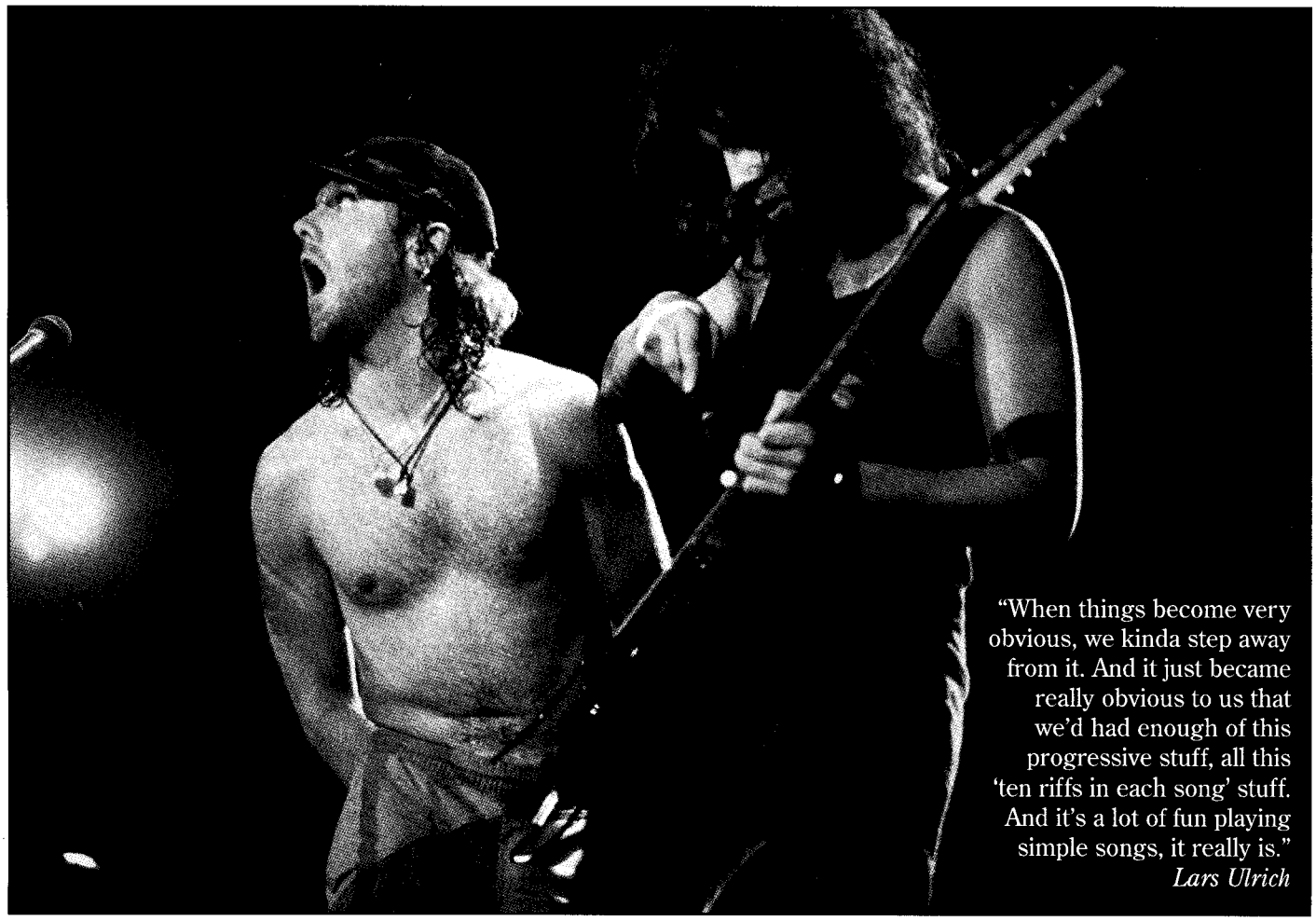
Riff 3

TRACK 62



Although the chord shapes in this riff are familiar you'll need to practise holding the top C note of Am over onto the C chord in bar 2 and the B note over into bar 3 while playing the new chord beneath it.

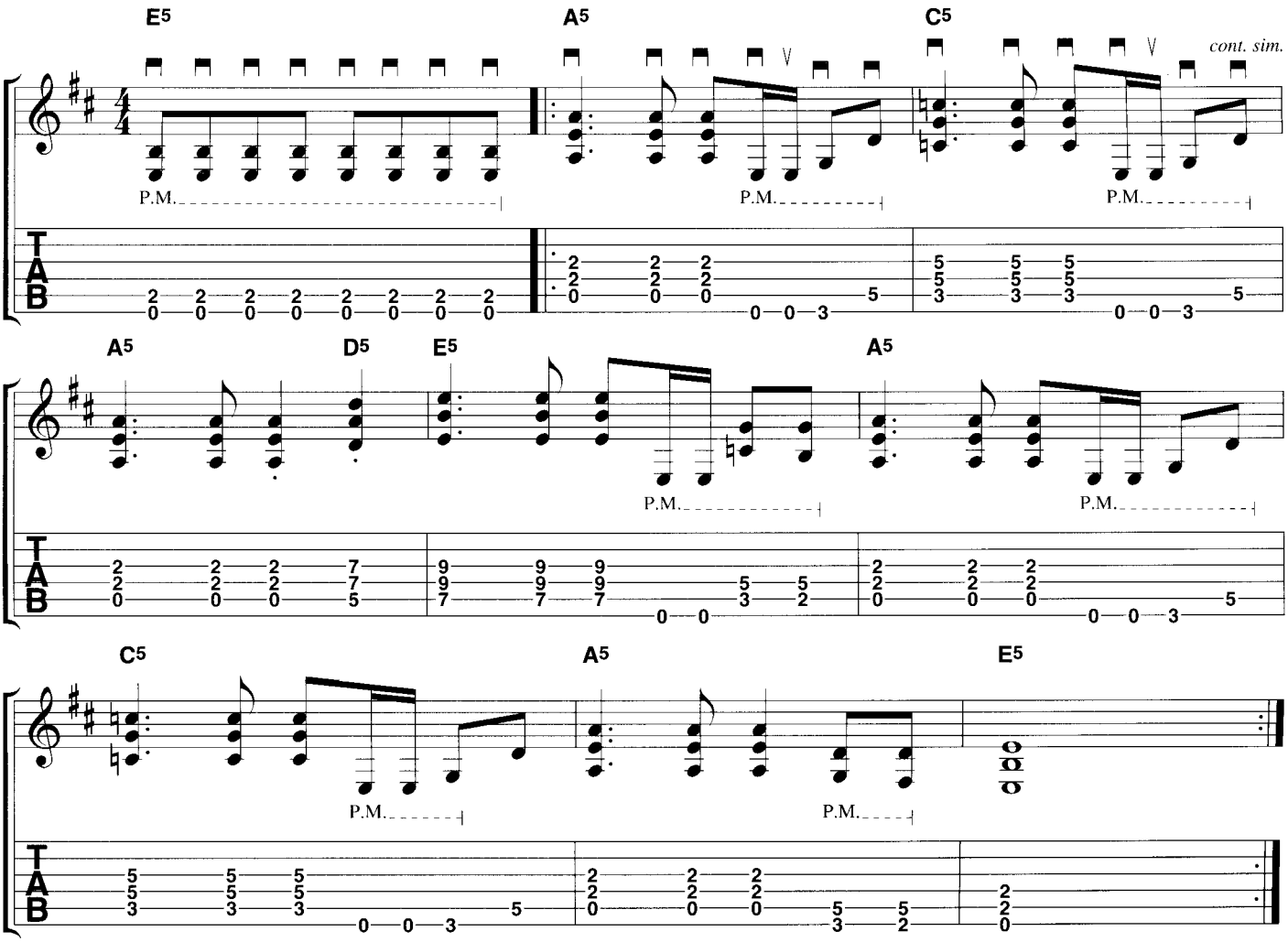
The fingering is straightforward and follows the standard open chord patterns. In bar four, play the double stops with your first and second fingers.



"When things become very obvious, we kinda step away from it. And it just became really obvious to us that we'd had enough of this progressive stuff, all this 'ten riffs in each song' stuff. And it's a lot of fun playing simple songs, it really is."
Lars Ulrich

Riff 4

TRACK 63

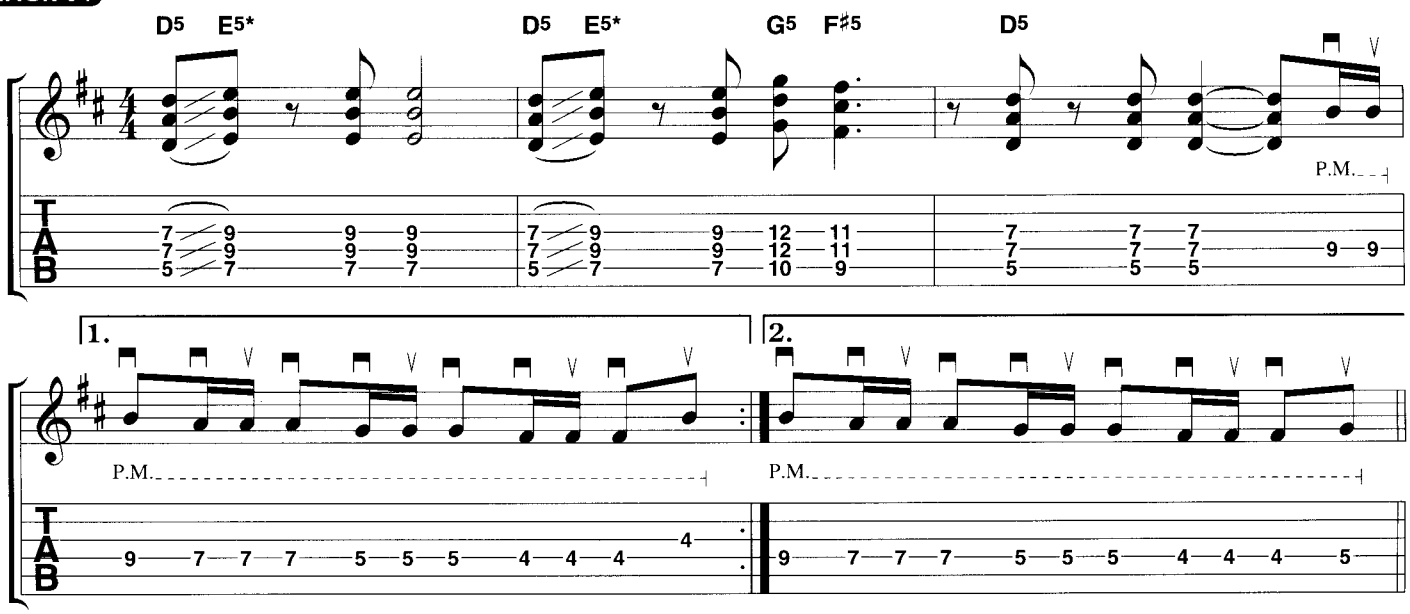


You need a heavy, distorted sound for this chorus riff. Use downstrokes as much as you can and keep the palm-muted notes as damped as possible.

The stacatto marked chords in bar 4 should be played very short.

Riff 5

TRACK 64

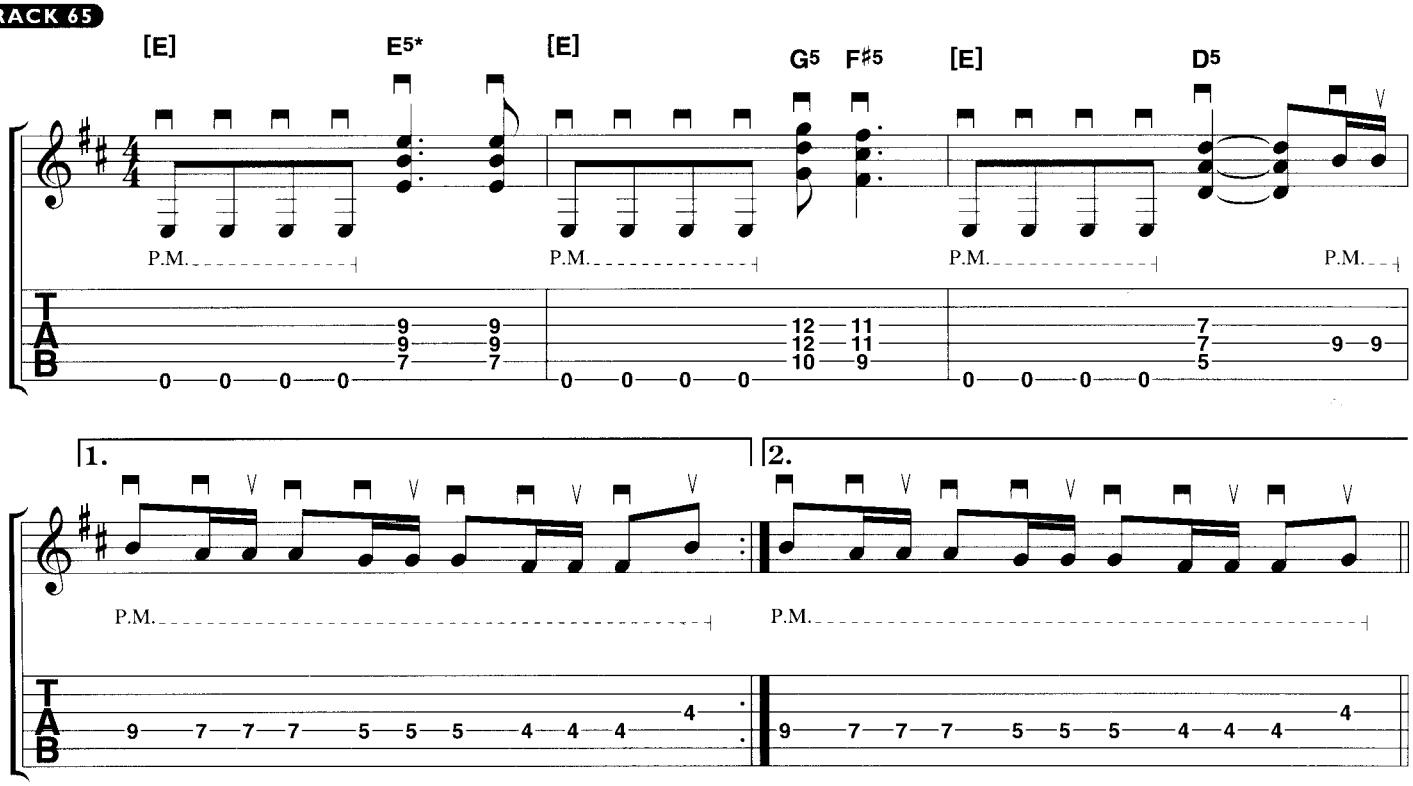


Make sure that the chords don't ring over the rests – these are important to the feel of the riff.

For the palm-muted passage, use the picking pattern marked and keep the notes short.

Riff 6

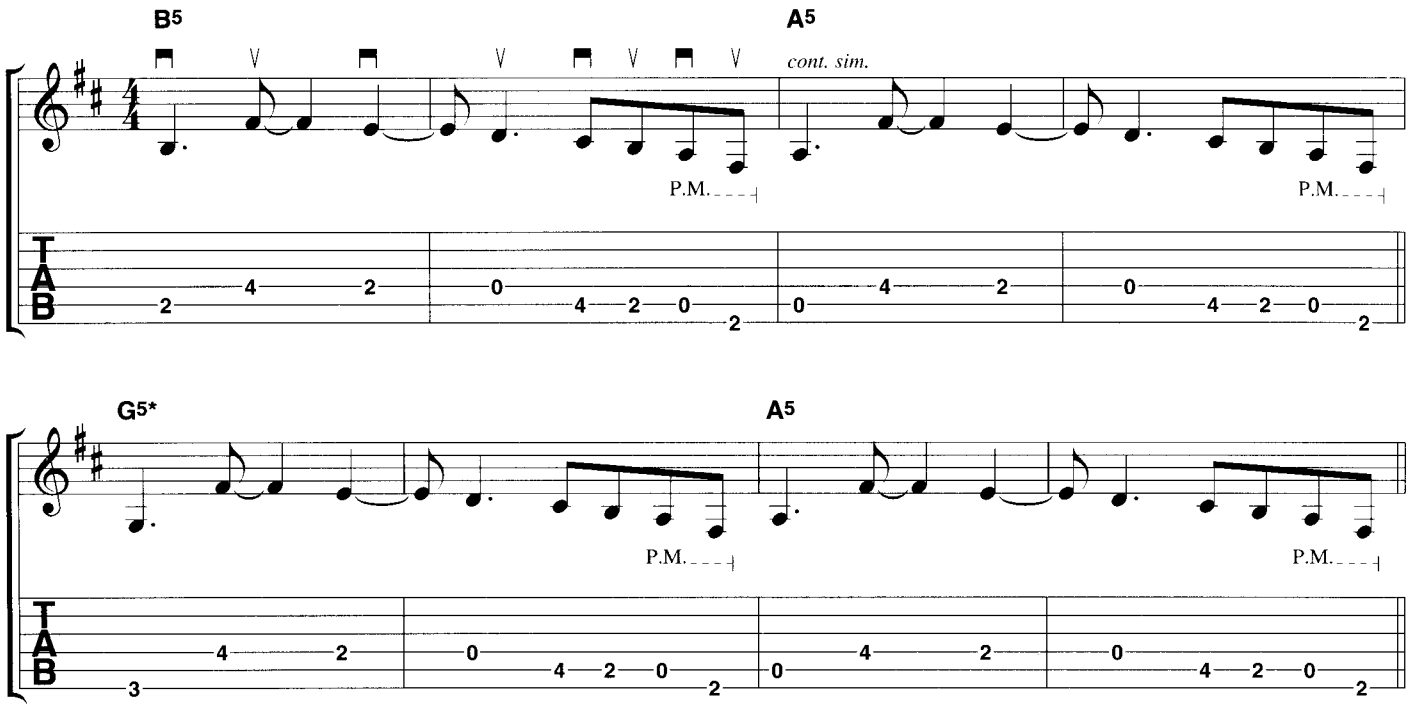
TRACK 65



This riff combines the chords of Riff 5 with palm-muted bottom Es. Use downstrokes for the low string and chords and alternate for the last two bars.

Riff 7

TRACK 66



This riff is used in the outro section as part of a harmony guitar part. On the CD this part can be heard in the right channel. Use the picking pattern marked and note that it is not all downstroked – this will give the riff a more melodic feel (in contrast to the rhythmic feel of the previous riffs).

FADE TO BLACK
Riff Route Map

TRACK 67 Full version

TRACK 68 Backing track only

♩= 116

Intro. (Solo strings)

N.C. | Bm6 | Bm6/A | Bm6 | A/C♯

Riff 1

Play 4 times

0.12 | Bm6 | Bm6/A | Bm6 | A/C♯ | F6 | E/G♯ | E7/B

: **Riff 1** : **Riff 2**

0.49 | Am | C | G | Em | Am | C | G | Em

: **Riff 3**

Verse

1.22 2.44 | Am | C | G | Em | Am | C | G | Em

: **Riff 3**

Life it seems will fade away…
Things not what they used to be…

Am | C | G | Em | Am | C | G | E5

Riff 4

Chorus

1.56 3.18 | A5 | C5 | A5 | D5 | E5 | A5 | C5 | A5 | E5

1. | A5 | C5 | A5 | D5 | E5 | A5 | C5 | A5 | E5

Am | C | G | Em | Am | C | G | Em

Riff 3

♩= 140

2. Bridge

3.49 | D5 E5* | D5 E5* G5 F♯5 D5 | D5 E5* | D5 E5* G5 F♯5 D5

Riff 5

Play 3 times

4.03 | D5 E5* | D5 E5* G5 F♯5 D5 | D5 E5* | D5 E5* G5 F♯5 D5

: **Riff 5**

1° No one but me…
3° Yesterday seems…

4.44 | [E] E5* | [E] G5 F♯5 | [E] D5 | [E] E5* | [E] G5 F♯5 | [E] D5

Riff 6

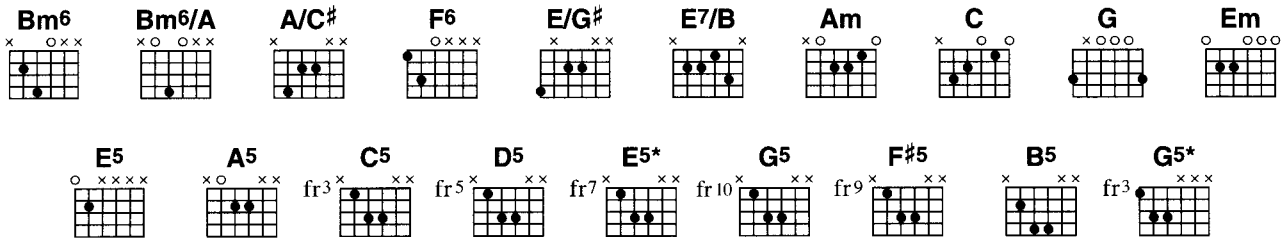
Outro

Repeat to fade

4.58 | B5 | A5 | G5* | A5

: **Riff 7**

FADE TO BLACK
Lyrics



Intro: *30 bars*

Verse 1:
Am C
Life it seems, will fade away
G Em
Drifting further every day
Am C
Getting lost within myself
G Em
Nothing matters no one else
Am C
I have lost the will to live
G Em
Simply nothing more to give
Am C
There is nothing more for me
G E5
Need the end to set me free.

Chorus: *Instrumental 16 bars*

Gtr. solo: *8 bars*

Verse 2:
Am C
Things not what they used to be
G Em
Missing one inside of me
Am C
Deathly lost, this can't be real
G Em
Cannot stand this hell I feel
Am C
Emptiness is filling me
G Em
To the point of agony
Am C
Growing darkness taking dawn
G E5 A5
I was me, but now he's gone.

Chorus: *Instrumental 16 bars*

Bridge: *Instrumental 8 bars*

D5 E5 D5 E5 G5 F♯5
No one but me can save myself,
D5
but it's too late
D5 E5
Now I can't think,
D5 E5 G5 F♯5 D5
think why I should even try.

Instrumental 8 bars

D5 E5 D5 E5
Yesterday seems as though it
G5 F♯5 D5
never existed
D5 E5
Death greets me warm,
D5 E5 G5 F♯5 D5
now I will just say goodbye.

Outro: *Instrumental 8 bars*
Repeat to fade